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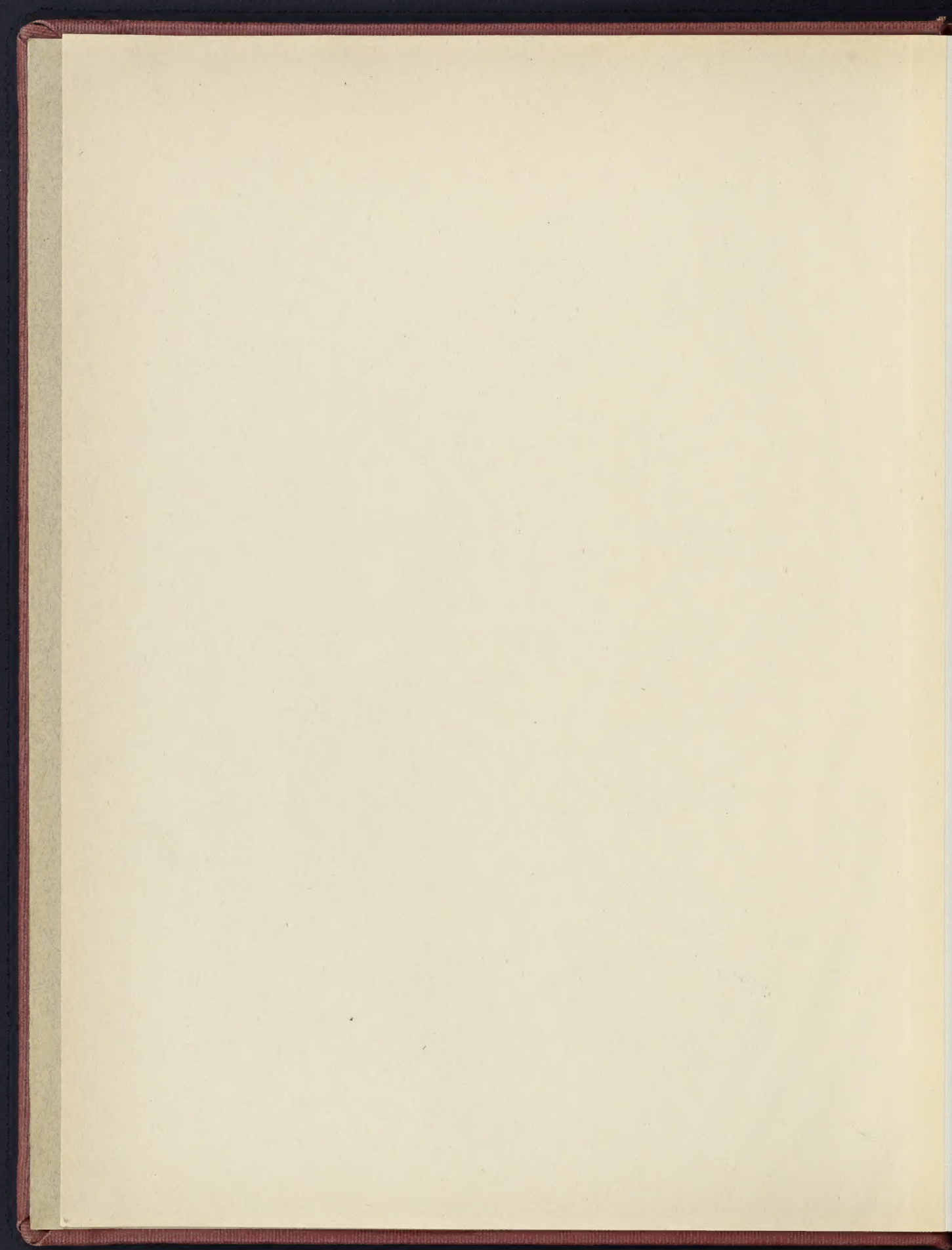
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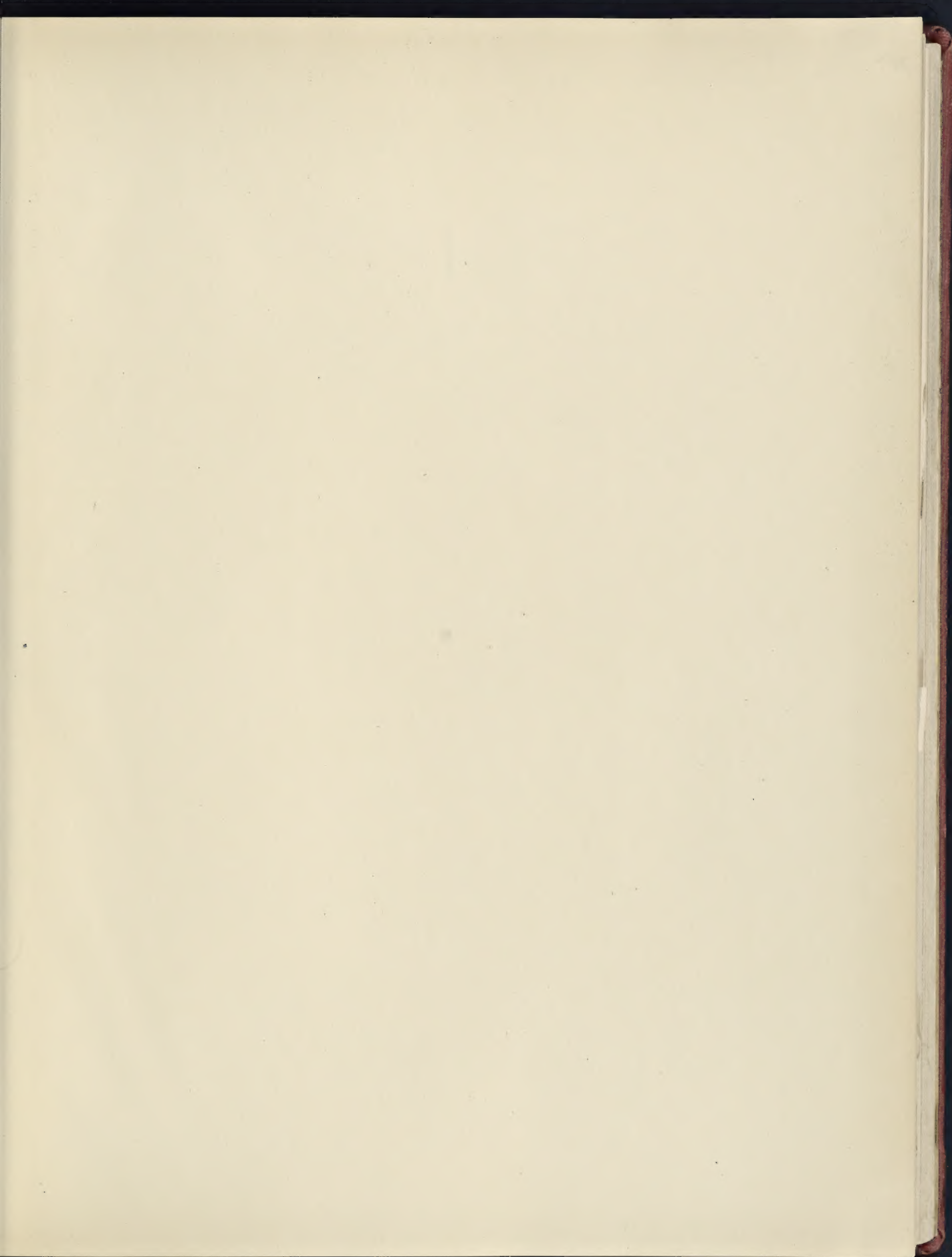
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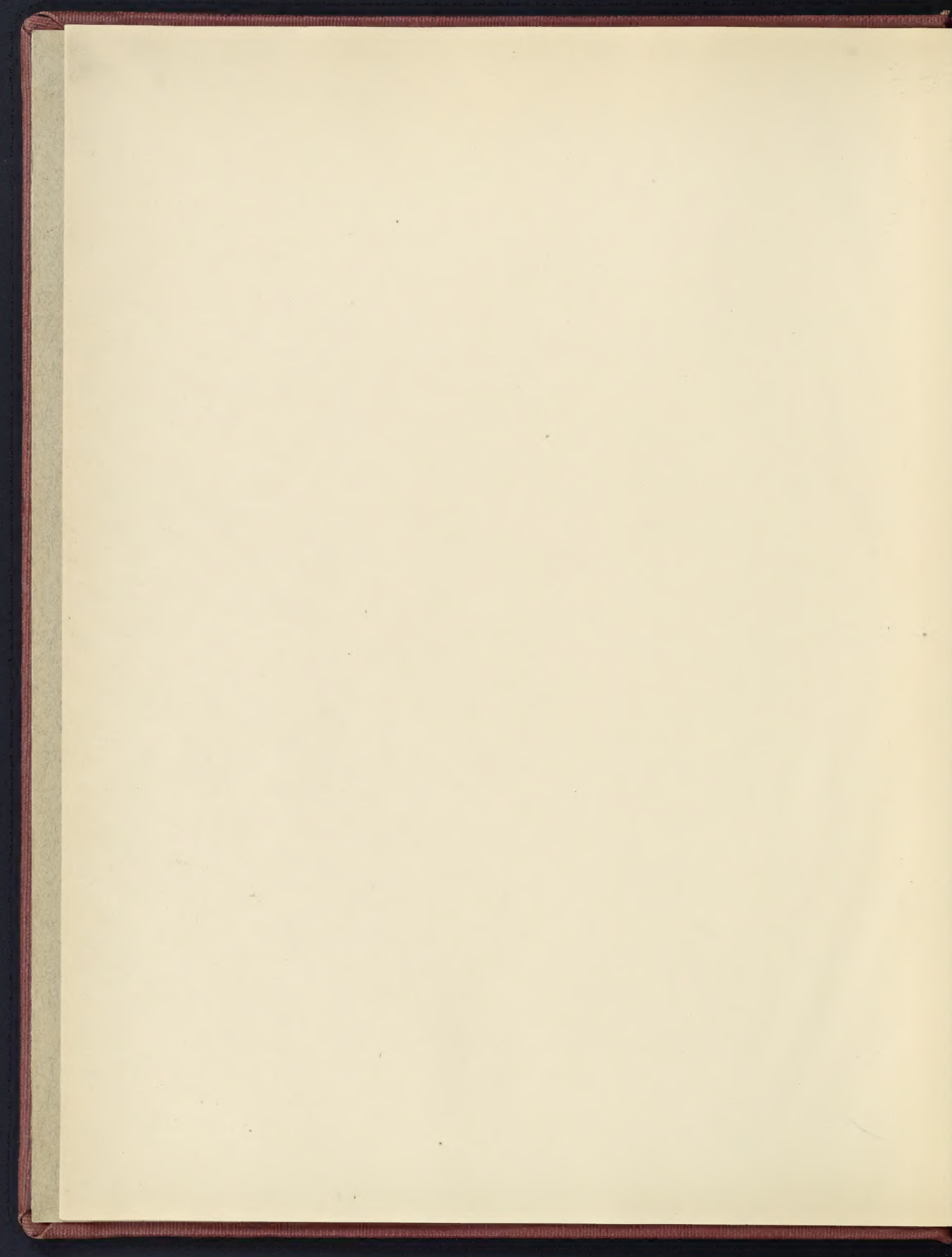
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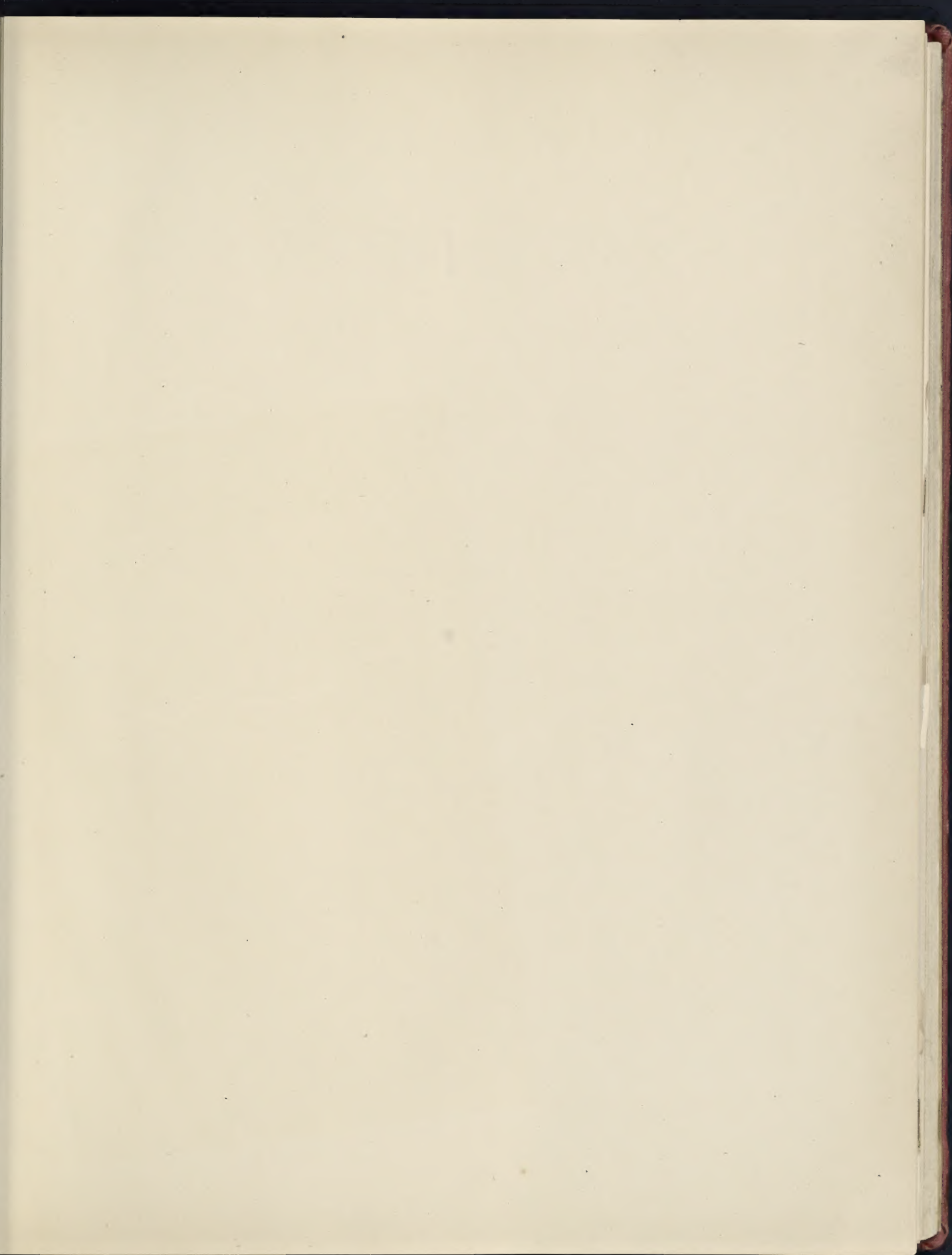
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MEMOIRS

OF THE

PEABODY MUSEUM OF AMERICAN ARCHAEOLOGY AND
ETHNOLOGY, HARVARD UNIVERSITY

VOL. II—No. 1

RESEARCHES IN THE CENTRAL PORTION

OF THE

USUMATSINTLA VALLEY

REPORT OF EXPLORATIONS FOR THE MUSEUM, 1898-1900

BY

TEOBERT MALER

CAMBRIDGE:

PUBLISHED BY THE MUSEUM

1901

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EDITORIAL NOTE.

THIS report by Mr. Teobert Maler covers his explorations of several groups of ancient ruins in the valley of the Usumatsintla and his visit to the Lacantuns of Lake Pethá. It is the first of a series which will make known the results of the researches which Mr. Maler is conducting under the auspices of the Museum.

In his graphic and entertaining style, Mr. Maler gives us vivid pictures of the wild beauty and tropical luxuriousness of the country through which he journeys; and in the relation of his dealings with the Lacantuns he gives us glimpses of the life and customs of these little-known denizens of the jungle about Lake Pethá.

Mr. Maler has spent many years in Mexico and Central America, and has examined and photographed many of the prehistoric ruins and sculptures of that region. The beautiful photographs which he has so skilfully taken — notwithstanding the difficulties to be overcome — have made his name familiar to all students of American archaeology; and it will be gratifying to all Americanists to read this account of Mr. Maler's explorations and to examine the interesting series of photographs here published.

Mr. Maler's map of the Central Usumatsintla Valley and his plan of the ruins of Piedras Negras, here reproduced, will awaken a new interest in the great cities of the past, which are still hidden in the jungles of Central America.

This report was written in German by Mr. Maler, and has been translated into English by Miss Selma Wesselhoeft, assisted by Miss A. M. Parker. Every effort has been made to secure an accurate translation and to keep the decisive style of the author; while the Editor has respected the fact that the author could not revise the proofs. Mr. Maler is therefore responsible for the opinions expressed and the statements made, as well as for the spelling of proper names, in which he sometimes differs from the generally accepted orthography.

The reproduction of the photographs has been admirably accomplished by the heliotype process, special care having been taken by the Heliotype

Company to accurately reproduce the original prints. This part of the work has been carefully supervised by Mr. C. C. Willoughby.

It is a pleasure to acknowledge, in behalf of the Museum, our indebtedness to Mr. Charles P. Bowditch of the Museum Faculty for his continued interest and co-operation in the work pertaining to Central America. Our thanks are also tendered to all the subscribers whose generous aid has made it possible to continue our researches in Central America and to publish the results.

F. W. PUTNAM,
Curator of the Museum.

HARVARD UNIVERSITY, CAMBRIDGE,
October, 1901.

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RESEARCHES IN THE USUMATSINTLA VALLEY.

I.

LA REFORMA.

IN the middle of January, 1898, after I had engaged four men in Tenosique and had finished other preparations for my journey, I left this starting-point of my expeditions, intending to explore the route from Chini-kihá to Xupá, and to go to Palenque if circumstances allowed, and then to push on to the great Lake of Pethá and the settlements of the Lacantuns.

Accompanied by two of my men and our luggage, I travelled in a cayuco up to Pomoná, a small settlement two leagues above Tenosique (see map, Plate I), while the other two men brought the pack animals by land to the crossing-place at Pomoná, where they safely crossed the Usumatsintla, with the help of the cayucos and the men which I sent to their assistance after my arrival. Pomoná comprises only a few huts, inhabited by people belonging to the sugar rancho of San Antonio on the opposite shore.

We spent the night at Pomoná; on the next day we took the road through the forests to La Reforma, where we arrived after a two days' journey. La Reforma is a large settlement belonging to the firm of Romano, and lies close to the right shore of the Chacamax, perhaps ten leagues from Pomoná and Tenosique.

Not being acquainted with the managers who were in charge of this montería, I naturally had some difficulty in making them understand the object of my coming, and in obtaining their permission to unload my luggage and to shelter my men in some corner of one of their buildings. By degrees, however, friendly relations were established with these gentlemen. Gradually they began to take an interest in my not uninteresting expeditions, and also to render me some assistance. One of the managers was a Spaniard, Isidoro Mucha by name; the other was an engineer, Felipe Molina, from the city of Mexico. Both were agreeable and cultivated men.

A road — which is in a frightful condition during the greater part of the year — leads from La Reforma to the distant settlement, on the Lacantun River, belonging to the same firm of Romano, and called *Los Tzendales*. This forest road runs directly through the vast wilderness in which the scattered remnants of the Maya-Lacantuns live.

Southward from the cluster of buildings of La Reforma, a small mountain range is visible, the crest of which forms an extensive plateau, on which the ruins of a little ancient city lie hidden among the high forest trees. Although the monteros had found nothing of importance there, as the ruins lay within easy reach I deemed it advisable to explore them. Following the road to Tzendales for two kilometres, and then turning to the right where the road is crossed by a small stream and a giant ceiba lifts its top to the sky, we entered the forest. Ascending the slopes, we soon reached the ruins, which were quite numerous and often quite imposing, — foundation walls, levelled areas, heaps of ruins, etc. Finally, we also discovered the principal temple, which crowned the platform of a massive, well-preserved substructure about six metres in height. It was still possible to determine the position of the various apartments of this edifice. I thoroughly explored these ruins and their neighborhood for sculptured stones, but in vain. All I found was a large, thick stone slab (sacrificial table?) on which, however, there was no drawing of any kind.

I called these ruins "Las Ruinas de La Reforma."

II.

CHINIKIHÁ.

THE name Chinikihá (Tsinikihá), or Chinikilhá, admits of a twofold interpretation: *chi-nikil-há* (*tši-nikil-há*) = "mouth or opening of the disappearing water," in allusion to the river passing through a rocky tunnel not far from the ruins. Or it may also be that there is in this region a tree named *chinikil* (*nic*, *nicté*, in names of plants always signify "flower"). Hence the name — without putting too much emphasis on the second *i* — can also signify "water where the *chinikil* tree grows."

I had long known that there was a large ruined city on the Chinikihá River, but it was not until the middle of January, 1898, after making my headquarters in La Reforma, that I was able to undertake the thorough exploration of these ruins. To reach them we first took the *camino de Tzendales*, and after travelling for about two leagues (or for two hours), we turned off to the left, following the path of an abandoned *montería*, El Clavo, and by turning still farther to the left, we soon crossed the Chinikihá and reached the *camino viejo de Tenosique*, a road which passes straight through the ruined city. Here on this path, which is now seldom used, we built a small palm-leaf hut, *champa*, at a spot convenient for bathing in the river and for providing ourselves with water.

We first explored all the remains on the right of the road, but found nothing but remnants of walls and terraces, with the exception that in one

building we found small rear rooms in a half-preserved condition; everything else was completely in ruins. Then we followed the road to Tenosique for nearly two kilometres, to the end of the mountain pass, where the path running between high cliffs begins to descend into the valley of the Usumatsintla. Though it was a difficult task, we climbed these cliffs and enjoyed a magnificent view of the endless, wooded lowlands through which the Usumatsintla rolls. From these lofty heights our view extended as far as Balancan and beyond. But finding no structures on these cliffs, we returned wearied to our camp.

On the following day we undertook the exploration of that portion of the town which lies on the left of the road. Here we found the main mass of the buildings, which, it is true, are mostly in ruins. Two groups of buildings of noble proportions especially attracted our attention. In one the outlines of a large court were recognizable, intersected by a high and massive structure. The rooms which formerly bordered this court were in ruins, but from out the débris projected great lintels. These I examined in the hope of finding sculptures on the under side, but, alas, in vain!

The other larger group of buildings, which in past years had more particularly fallen a prey to the depredations of the woodcutters exploiting these woods, was especially difficult to rediscover, since, when the woodcutters abandoned this region, the forest had been set on fire and everything was now concealed by the dense vegetation.

Mr. Molina himself came to our assistance from La Reforma, bringing with him some of the most experienced of the elder monteros. And it was only with this help that we were successful in finding the ruins.

A great pyramid, rising in several terraces, once formed the substructure of the principal temple, which now like the adjacent apartments has fallen to ruin. From among the débris the woodcutters — who, I regret to say, seem to busy themselves, incidentally and in a manner quite uncalled for, with archaeology, but naturally only after the style of woodcutters — had taken out a slab bearing inscriptions, intending to carry it away with them, but finding it too heavy, they left it lying on the side of the pyramid and contented themselves with knocking off a corner to take with them as a "specimen"!

I succeeded in finding this slab, and at once perceived that it was part of a stone table, which had rested against a wall, and whose three exposed (naturally narrow) faces were ornamented with very delicately executed hieroglyphs in bas-relief, while the top (at least of the portion which I found) also had an inscription, which, however, was incised.

Here was another instance of the mischief arising from the meddling of ignorant people. If the men had simply left the slab on the spot where they found it, it would have been an easy matter for me to have dug a little further and the missing portion would undoubtedly have come to

light. Now, of course, no one can surmise in what part of the huge pyramid of ruins, overgrown with trees, this table stood. We must perforce be content, therefore, with the mutilated fragment here discovered.

The table is chiselled out of the finest limestone. Its breadth is sixty-two centimetres, the length of the part found is seventy-five, the width of the band of glyphs is seven, but the general thickness of the stone is somewhat more. The incised inscription of the top formerly consisted (according to my calculation) of twenty-four squares containing glyphs in two rows of twelve each. Of the first row eight are preserved, and of the second six. The missing squares belong to the broken-off corner. The first seven glyph-squares of the outer band were preserved; then, on the same side, there were probably four more, and around the broken-off corner, on the long side, probably six more; then followed seven well-preserved squares to the edge where the missing portion of the table formerly joined.

I have taken photographs of the bands of glyphs preserved on the narrow frontal faces (Plate II), and have made a tracing of the incised inscription on the upper face (Fig. 1).

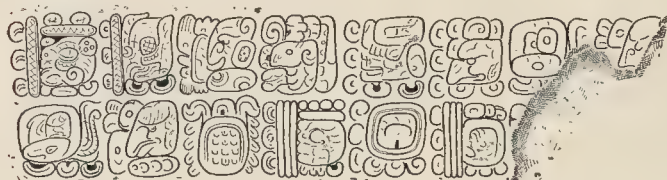


FIG. 1.—CHINIKIHÁ: PORTION OF INCISED INSCRIPTION UPON UPPER SURFACE OF STONE TABLE.

Adjoining the north side of the ruined pyramid is an extensive palace with several courts. On one side of the main court there is a row of narrow entrances, which are arched over with triangular arches flattened at the top. [] These entrances, I think, did not lead to actual apartments, but only to a passageway by which chambers in the rear and at the sides may have been reached, while the horizontal stone roof formed an elevated passage to adjoining terraces.

Climbing over the ruins of the fallen chambers, which lie opposite the structure with the flattened triangular arches, we came to further remains of buildings and to a covered passageway, which must have led to chambers now filled with debris. Traces of painting (red scroll work) were still visible on the plastered walls of this passageway (or anteroom), but they had become so indistinct that it was impossible for me to copy the design.

Since the principal façades of this group of edifices, especially that of the temple, must have faced the west, I carefully searched the ground in

front of it for sculptured stones, and found a small circular sacrificial table, and near it the fragments of a small stela, which had the figure of a man on one side and an inscription on the other. Unfortunately both sides of the stela were so much worn off by the rain that I could not photograph them. Whether the destruction of this stela is also to be imputed to the monteros and the fire which broke out at that time, it was useless to inquire. I will only remark that in almost all cases where a sculptured stela is dashed down by the accidental fall of a forest giant, the picture facing upward is destroyed, but the one turned downward is marvellously well-preserved. The only explanation I can give for the fact that both faces of this stela were worn off is, that some intruder out of curiosity had turned the fragments over and had then left them lying there.

This second group of edifices lies in the northeastern part of the city, and at a slight distance from it, but to the northeast there is a large truncated pyramid, which might prove of great interest to a future explorer able to undertake excavations on a more extended scale. Without wishing further to blame the honest woodcutters — who apologized to me for having meddled in archaeological matters by saying that they could not have foreseen that some time I should penetrate into these hidden corners — I must mention, however, to complete the matter, that one of the mozos found among these ruins a small sculptured stone in perfect preservation which, it is said, still showed some traces of colors, and that he had carried it off with the intention of selling it to one of the managers of La Reforma. But on the road — who knows where? — on thinking the matter over and being in doubt whether he should receive the hoped-for recompense of fifty pesos, and the stone being somewhat heavy, he hid it in the woods. At the time of my stay in La Reforma, this man was in far-off Tzendales; hence it was utterly impossible to find the stone, which may now be forever lost.

III.

CHÁNCALA.

Cháncala (tsáncalá) is the name of a plant with large leaves, the seed-pods of which contain small black balls, which, when pierced with holes, are used by the Indian women for necklaces. It is the *Heliconia* of the botanists.

At the end of January, 1898, leaving the larger part of my baggage at La Reforma, I went with my men to the waterfall of the Cháncala River to investigate a ruined city in that locality. The road was extremely miry and occasioned us much trouble. We passed first through a small rancho, and were courteously received by the occupant, who had lost his right hand

while pressing sugar-cane. We crossed the Cháncala River about one league above the waterfall, where lie the crumbling huts of the abandoned montería, La Cuña. Hard by the waterfall — on the right bank — are also the huts of a former lumber-camp, El Chorro, and in the best of these we settled ourselves for the night. We were about seven leagues from La Reforma.

The ruined city is perhaps three kilometres to the south of these huts, but owing to the extremely dense vegetation, it was impossible to reach it by a direct route. Therefore, when we were ready the next morning, the guide whom we had obtained at La Reforma, preferred to follow the path leading down stream for a considerable distance and then, turning to the right, to go up hill by a very much overgrown wood-road. On our journey we passed several streams of water, clear as crystal, whose banks were gay with interesting flowers. Finally we came to some masonry which enclosed an artificial mound of earth, from which, however, the structures which had once surmounted it had entirely disappeared. In spite of the fact that we had successfully reached the ruined city we were seeking, the guide who had been sent with us became so discouraged, owing to the rank vegetation which obstructed all the former paths, that with all sorts of prevarications and lying pretexts he cowardly forsook us and returned to La Reforma. I quietly let the rascal go, as I had very capable men with me. We at once began to explore the forest in which the ruins lay in all directions. We found a considerable number of substructures, both large and small, heaps of ruins, etc. In the southwestern part of the town we climbed a high natural hill in the hope of finding the principal temple on its top. Indeed near the summit there were remains of terrace walls, and at the very top a small ruined pyramid indicated that a temple had formerly stood there. From this hill we were able to overlook, in a measure, the surrounding country, without however gaining an advantage thereby, on account of the exceedingly tall growth of the trees. The trunks of many of the trees were of extraordinary thickness and height. An especial object of wonder to me was a ceiba — *yāxché* (*yās-lse* = green stem) as the Mayas call it — of giant proportions.

In the northwestern part of the town we were first successful in discovering a temple, in a fairly good state of preservation, which crowned a small pyramid of six terraces. To make the satisfaction of my men complete, they shot a slender variety of monkey, a *mico*, so that we had no lack of meat. The front of the temple faced the west, and my men began carefully to cut down the vegetation on that side, while I drew the plan (Fig. 2).

A broad flight of steps, now of course partially in ruins, leads up to the platform of the pyramid. The latter, which is about nine metres high, is composed of six terraces, some of which are still distinctly visible. The entrance to the interior of the temple is two hundred and fifty centimetres

wide, and formerly had wooden lintels, which were either torn out by ruthless hands or were destroyed by some other means. As a result, the corresponding pieces of the frieze and the vaulted ceiling have fallen down and the passage is obstructed. The interior of the temple is two hundred and thirty-three centimetres wide, three hundred and ninety long, and four hundred and sixty-three high, from the cemented floor to the truncation of the

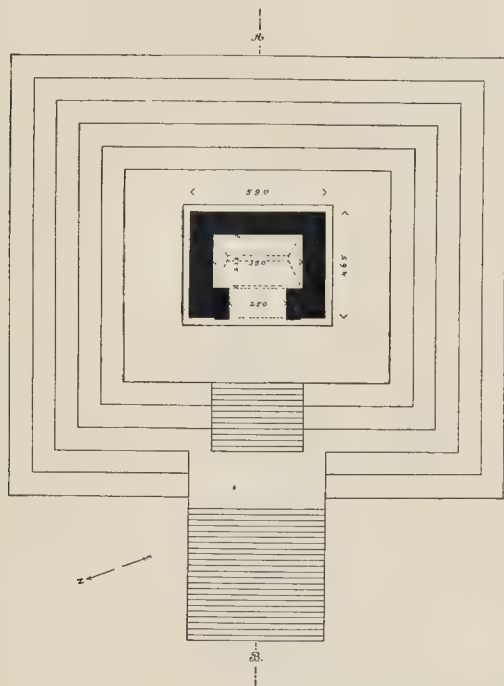


FIG. 2.—CHÁNCALA: PLAN OF TEMPLE AND SUBSTRUCTURE.

pointed arch of the vault, which at its base is separated from the face of the wall by a cornice. The walls of the room had evidently been covered over at different times with fine white stucco. Near the inner edges of the door jambs, both above and below, there is always a wall-ring hollowed out of a stone protruding from the masonry, which served to hold the wooden pegs of the mats or basket-work screens which covered the doorways.

The exterior of the temple is as follows: A stone bench, projecting about thirty centimetres, runs all around, forming a strong foundation.

The main surfaces of the wall are smooth, but on both sides of the entrance I could discern traces of a scrolled border; besides this, close below the projecting slabs of the cornice, along the entire façade, ran a red band of hieroglyphs, and below this another red band, which was intersected by the lintel. Even on the smooth surface of the front wall vestiges of red color were perceptible, so that it may be assumed that the entire front surface of the main wall, together with the edge of the door and the band of glyphs, was painted fiery red, with the exception of the small squares containing the hieroglyphs — of which only three are preserved — and these it seems

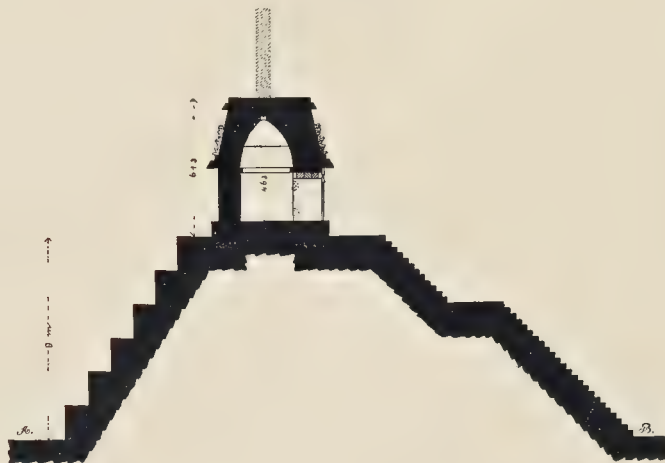


FIG. 3. — CHÁNCALA: CROSS-SECTION OF TEMPLE AND SUBSTRUCTURE.

to me were left white so that they might form a contrast to the red background. The glyphs did not form a closely consecutive series, but were separated by rather wide intervals. One of the little pictures shows two charming faces in profile, one placed half over the other, surrounded by some explanatory signs. The other two glyphs consist of tangled scrolls.

The frieze has a heavy cornice, composed of strongly projecting bevelled slabs, and above this lies a somewhat receding course of stone. The steeply sloping surfaces of the frieze were probably ornamented at the corners and at stated intervals with sitting figures in stucco, measuring about two-thirds of the height of the frieze (Fig. 3). Only the stones forming the bases of these figures are preserved, while the greater portion of the stucco has fallen off. The upper cornice of the frieze is like the lower, but less heavy.

I am sorry to say that it was no longer possible to tell whether the temple had been formerly crowned by an ornamental coping or not. The height of the exterior of the temple from the platform to the upper edge of the cornice, I calculated at about 6.13 metres. The length is about 5.90 metres and the breadth 4.65 metres.

On the third day we again returned to the ruined city to photograph the temple (Plate III), which was rendered very difficult by the unfavorable light. As a matter of course, we also explored the ground at the western side of the temple to see if we might not find a sacrificial altar, or a stela representing a god or marking a grave, but we searched in vain. This region of ruins is also variously traversed by brooks, whose water, ice-cold at this season, greatly refreshed us while we discussed our roast monkey and other provisions with a keen relish. All the streams are filled with edible snails, *Melania levissima*, = *xot* (*šot*) of the Mayas. The shells of the dead snails are soon covered with a thick calcareous crust, which continually increases as the years go by, forming cones of various sizes until the uninformed would hardly suspect that the resultant mass had once been a snail-shell. A day was also devoted to photographing the magnificent waterfall (Plate IV). In order to descend the steep walls of the ravine in front of this waterfall, we had to tie ropes to the trees. In this way alone were we able to accomplish the descent and to carry the photographic apparatus down uninjured. Setting up the camera on the rocks below, I took two photographs, one of which was very successful, in spite of the difficulty in harmonizing the dark trees with the blinding whiteness of the waterfall and the blue sky. Further on, below the waterfall, the river forces its way between high cliffs, affording a series of very picturesque scenes.

Having finished our task, we returned to La Reforma.


IV.

XUPÁ.

Xupá (*šupá*) = Brook of the Ants. In Yucatan the army ants are called *xulab* (*šulab*).

We left Reforma on the 4th of February, 1898, crossing the Chacamax in a cayuco and loading our animals on the left bank. We took the road to Palenque, and the first settlement we reached was the montería, La Nueva Esperanza, which had been recently established close to the left bank of the Chacamax. The proprietor, Don Luis Gónzali of Comalcalco, received us very kindly.

Sr. Gónzali was formerly in the employ of the firm of Romano, and directed the building of the road from La Reforma to Tzendales, which

established the communication between two widely separated settlements. In this vast stretch of wilderness the workmen did not once encounter a ruined city; however, about eight leagues from Tzendales, at a point which the men called *Champa de San Pedro* (not far from the San Pedro River), during an excursion into the forest to the left of the road, Sr. Gónzali, accompanied by Rafael Naranjo, came upon a temple which crowned a small cerro (presumably a pyramidal substructure). As it was already late in the evening and these gentlemen and their *mozos* were obliged to hasten back, they made only a hurried inspection of the edifice. They remembered, however, that its ground plan showed a rectangular passage.  They also saw earthen vessels in the interior, but they did not attempt a further exploration of the ruined city, which is doubtless in the vicinity. I temporarily gave the name *Naranjo-Gónzali* to these ruins, which I hope may some day be explored. Furthermore, in connection with a land-survey which certain engineers made on the Lacanhá River (which runs parallel, so to speak, with the Usumatsintla, but in the opposite direction, flowing into the Lacantun), ruins were found to which I gave the name *Ruinas de Lacanhá*, though as yet I have been unable to undertake an expedition to them for lack of more definite information. Later on Sr. D. José Némecke — an experienced man in the lumber-business — told me that the edifice discovered by Gónzali forms part of the ruined city near the river Lacanhá, and that no other ruins exist in that region. I am inclined to agree with this opinion of Sr. Némecke.

On the following day we went to the rancho Sulusúm, belonging to Mr. German Koller, whom I fortunately met on the road and having interchanged greetings with him, I communicated to him my intention of visiting the ruins of Xupá from his rancho. We had formerly been acquainted, having met in 1877, when I visited the ruins of Palenque; Mr. Koller, therefore, consented most courteously to my plan, and promised to accompany me in person, as soon as he should return from a short trip which he was obliged to make at that moment.

About one and one-half leagues from Palenque, we turned aside to the left of the road and passing over the remains of a very ancient city, we soon came to the rancho picturesquely situated on the left bank of the Chacamax, where we were very kindly received by Mr. Koller's wife.

We remained here two days awaiting Mr. Koller's return, and employed the time in exploring the ruins in the neighborhood, which was the easier inasmuch as large milperias had been established here in recent years and the ruins therefore lay exposed in the abandoned stubble-fields. We did not succeed, however, in discovering a single sculptured stone; not even in the vicinity of what was once the principal temple, and which is now reduced to a moderately large heap of ruins. But in one place we found large gutter-tiles of baked clay deep in the ground.

Meanwhile Mr. Koller had returned, and on the 8th of February we left the rancho in his company, crossing the Chacamax at a little distance from the huts. Our path now led through the mountain spurs of this region, until, after travelling about two and one-half leagues, we reached the brook of Xupá. Here we found a small palmleaf hut, or champa, where my men unloaded the pack animals and put the camp in order, while I myself with Mr. Koller crossed the stream in search of the principal edifice of the ruined city, as Mr. Koller wished to return to his rancho on the same day. We succeeded in reaching this edifice, blazing the direction thither by cutting off branches, so that on the next day the thorough exploration might be carried on without interruption.

Our camp by that bubbling brook was very comfortable, but about midnight the piercing scream of a panther awoke us from our light slumbers. This animal is not directly dangerous to man, but its repeated shrill cry somewhat disconcerted my men, who were not exactly heroes. It seemed to have the same effect upon a troop of howling monkeys. They had enlivened the stillness of the night with their loud howling, but at the first cry of the panther they were struck dumb, and from this I inferred that the *Stenor niger* and the *Felis concolor* are not on good terms.

The ruins are situated on the right bank of the Xupá and are of considerable extent. Nearly all the buildings appear to have had great substructures built of good hewn stone. The superstructures are almost without exception in ruins, but in all directions there are massive substructures many of which are of considerable size. I have explored very nearly all the buildings and the ground in front of them for sculptured stones, but in vain. The principal temple, once a noble edifice crowning a large pyramidal substructure, alone still exhibits parts of rooms and remains of walls.

I therefore directed my attention chiefly to the examination of this building. The temple with its façade faces the east. On this side were the flights of stairs, the terraces forming broad steps, and apartments, now in ruins, adjoining the temple at its base, which were reached from the place in front of the temple. On the west side, on the other hand, the steps of the pyramid formed an ascent to a plateau (west terrace), and from this additional steps rose to the platform.

As the façade of the temple proper, the right wing, and the middle part are almost entirely in ruins, I had great difficulty in understanding the ground plan of the temple, but I finally discovered that it was similar to that of the three well-known temples of Palenque,—the Temple of the Trophy and the first and second Temples of the Cross,—which proves beyond all doubt that Xupá was very intimately connected with Palenque. Accordingly the temple consisted of a finely vaulted vestibule with four pillars (strips of walls) in front, whose corresponding three entrances were spanned

by wooden beams, upon which rested the frieze ornamented with figures in stucco. A middle room and two small side rooms corresponded to the vestibule, and into the middle room the sanctuary proper was built, the longitudinal wall of which was adorned with very interesting groups of figures. In three points, however, the temple of Xupá differs from its Palenque model:

First, The vaulted ceilings of the side chambers at the rear do not run parallel with that of the vestibule, but at right angles to it.

Secondly, The sanctuary is more massive (thick-walled) in its construction.

Thirdly, The figures on the longitudinal wall of the sanctuary are not in bas-relief, but incised.

In consequence of the fall of the façade as well as of the vaulted ceiling of the middle room, the entrance to the sanctuary was entirely blocked and the sanctuary itself was buried beneath the ruins. Being thus hidden from sight, it might have been preserved to posterity, if a few years ago inquisitive treasure-seekers from the village of Palenque and the monterías on the Cháncala, suspecting a hollow space within this heap of stones, had not made an opening from above, or directly through the vaulted ceiling. These people had not sense enough to surmise that an entrance should be made from in front! When these vandals—using the opening they had made—had descended into the inner chamber, which was painted fiery red, they found that its longitudinal wall was faced with seven narrow stone slabs, on the smooth surfaces of which an extremely interesting group of figures had been incised in outlines drawn with masterly skill. The fact that the thin slabs, which were only forty to forty-five centimetres wide, did not appear to be too heavy for transportation, excited the avarice of these men. Accordingly they decided to pry them off and to sell them secretly. They went to work in a most brutal fashion to execute this decision. It may be assumed that the centre of the mural picture represented an altar (or possibly a cross), which occupied the three middle stones, while at the right and left stood male and female figures, perhaps four in all. As the central portion was incomprehensible to these rogues, it appeared to them of but little value, and they broke the slabs in pieces! I found their fragments scattered about on top of the debris, but I found it impossible to make anything out of them. The slabs with figures seeming to be the most valuable, they dragged them out, but not possessing the proper means of transportation to carry them home, they hid part of them on the slope of the pyramid and others farther off in the forest, who knows where? Only a single slab did these vandals leave on the wall, because, in trying to pry it off with their crowbars, they had knocked off the entire face of the personage represented on it. This figure represents a man of rank, wearing a high helmet with a feather ornament, a necklace,

a breastplate of scales, etc. As the face has been entirely destroyed, this figure is worthless and I have made no drawing of it. I searched the terraces of the pyramid very thoroughly for the missing stones, and was fortunate enough to find one of them. This slab was ornamented with the outlines of a lovely female form, having a high and graceful head-dress, a pure Maya profile, a collar of net-work with an edge of beads, and a disk on the middle of the breast. Under her right arm she holds a small animal (bird?) prepared for a sacrificial gift. She wears the girdle with a mask in front and a St. Andrew's cross at the side, a skirt of net-work with bead fringe, etc. I have made a tracing of this single acquisition of my explorations (Fig. 4).

My annoyance at the ruthless destruction of the decorations of the sanctuary of the temple at Xupá will probably be shared by all Americanists. This crime was probably perpetrated somewhere about the year 1890, notwithstanding the local authorities of Palenque, or rather of El Salto de Agua, had repeated and strict injunctions from the central government to protect the ancient monuments.

It is probable that the temple was once crowned by an airy roof-comb of twofold character, erected on the roofs of the vaulted chambers, which was similar to that of the temples of Palenque. The entire structure viewed from the eastern environs must have been most imposing.

On the temple site itself I could discover no sacrificial altars or stelæ with figures of gods; I found only the remains of numerous smaller structures.

Before starting on the return journey from these ruins I made an excursion to the montería established on the Mistolhá by an American, McQueen. My object was in part to inquire of his men whether in their wanderings in this wilderness they had seen ruins, and in part to gratify my desire to photograph the magnificent waterfall formed by the river.

Mr. McQueen received me kindly and gave me a guide to the waterfall. As there had been heavy rains during the preceding days, we had difficulty in crossing the Mistolhá, in order to reach the waterfall from the right bank. The waterfall is about two leagues below the montería and is indeed a splendid sight. The boiling mass of water rushes down a wall of

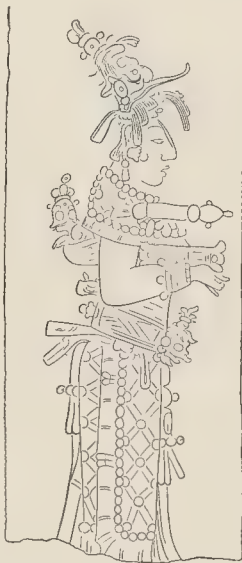


FIG. 4.—XUPÁ: INCISED CARVING UPON STONE SLAB, INNER CHAMBER OF TEMPLE. $\frac{1}{2}$.

rock one hundred feet in height, piling up such vast masses of spray that it was well-nigh impossible to take a photograph. I finally succeeded, however, with great difficulty in taking one.

According to a statement of the men, "the petrification of a large antediluvian animal" is visible on a boulder when the water is low in the basin at the foot of the falls. An American told me, however, that this petrification was only about thirty centimetres long, and was a very distinct and pretty representation of a fish. While I was encamped near the waterfall all these rocks were under the water, and therefore I could not inspect the fossil.

The Mistolhá flows into the Baxcan, which in its turn is a tributary of the Río de San Pedro Savana.

Having retraced our steps to the montería of Mr. McQueen, we rested there for a day, enjoying the agreeable society of that gentleman, and then we turned towards Sulusúm and Palenque.

V.

PETHÁ.

AFTER exploring the route from Chinikihá to Palenque, I found it necessary to return to my headquarters in Tenosique to organize a second expedition, — this time for the exclusive purpose of rediscovering the long since forgotten Lake of Pethá. Having engaged new men and procured fresh provisions, in the middle of August, 1898, I went for the second time to the montería La Reforma, where I had left my luggage. The rainy season in the mean time had set in in full force, the forest paths were soaked, and all the rivers and brooks were swollen. Nevertheless, very fine weather might be expected even at this season.

The first part of the road, which has been built by the firm of Romano from La Reforma to Tzendales, running directly through the wilderness, is excessively bad, because the workmen found no firm, stony soil, but only black forest loam. This ground is so boggy throughout the entire year that not even those who laid out the road ventured to use it with their horses or mules. Each traveller, therefore, at the beginning of this road endeavors to take certain circuitous paths leading from abandoned lumber camps, and only strikes into the actual *camino de los Tzendales* at the Chocolhá. We too followed the general practice, and when on the 27th of August I was able to start from La Reforma with my men and mules, after crossing the Chinikihá we took the narrow forest trail to the abandoned montería of El Clavo, about three leagues from La Reforma, where the forsaken huts afforded us sufficient shelter from the rain during the night.

On the second day of our journey, in spite of the wretched, miry, and, at times, also mountainous paths, we reached the Choccolhá, where the neighboring monterías have a ferryman who carries the traveller over in a cayuco. This ferry is called La Culebra and is about five leagues from El Clavo. But about three kilometres before we reached the Choccolhá, we were obliged with much difficulty to ford the greatly swollen Chancalá, for there was no cayuco here. At La Culebra we found protection from the rain at night in an open hut, *un galeron*, on the left bank. The ferryman's hut was on the opposite bank.

On the morning of the 29th of August we crossed the Choccolhá with the help of a large cayuco, loaded our pack animals, and from this point took the road to Tzendales, which was in a wretched state besides being very mountainous. Finally we took a forest trail on the right, and late in the afternoon we reached the montería of Las Tinieblas, which had been recently established on the right bank of the upper Choccolhá and — as I had learned — was at that time the most advanced post for those who wished to reach the Lake of Pethá. The distance from Culebra to Tinieblas I estimated at five leagues.

Las Tinieblas is a branch of the great lumber enterprise of Troncoso Cilveti y Ca., who had recently begun the exploitation of the forests along the Choccolhá and whose privileges extend to the vicinity of the Lake of Pethá. After I had explained the object of my coming to the encargado of the montería, we agreed to send a messenger on the following day to the administrator of the concession, Mr. Cayetano Irigoyen, who was fortunately just then staying at the neighboring montería La Ilusion, and whom I had informed of my intention when I was in Tzendales. In due time I received the following courteous reply from Mr. Irigoyen:

Troncoso Cilveti y Ca.
Corte de Maderas preciosas.
Chiapas.

La ILUSION, Agosto 30 de 1898.

Señor Don Teoberto Maler,
Montería Las Tinieblas.

MUY SEÑOR MIO, — Correspondo con gusto á su atenta de hoy en lá que me pide un práctico para su excursión á la laguna Pethá.

Obsequiando sus deseos, irá mañana nuestro dependiente Francisco Guillen para acompañarlo, aunque sus conocimientos prácticos en esos lugares no son muy precisos, pero sí creo suficientes para llegar bien al punto deseado: pues las mensuras de los terrenos de esta casa, en cuya apertura estuvo él, se aproximan á unos pocos kilómetros de la laguna.

Descando le sea satisfactoria su visita á estos desiertos me repito su affectísimo amigo y servidor

CAYETANO IRIGOYEN.

Tinieblas is occasionally visited by neighboring Lacantuns, who sell to the employees beautiful bows and arrows, rare birds and other articles; and yet none of the people here had the least idea where the Lake of Pethá was situated or how the Indian settlements could be reached.

As was my custom, I closely questioned the men here whether in their search for trees or in hunting, they had ever found ruins. They declared unanimously that they had never seen a trace of ruins in the neighboring forests.

Mr. Guillen arrived on the 31st of August, and all the details of our projected expedition were discussed most thoroughly with him. As I was fully prepared, we were able to leave Tinieblas on the next day (September 1st). Our saddle and pack animals were, of course, left behind. There were six of us in all. We took with us only a small camera (9×12 cm.) and the most necessary provisions. In addition we were all armed.

Following a forest path, we came once more to the camino de los Tzendales and to the halting-place San Antonio, where a large galeron invited repose; but as this San Antonio is barely two leagues from Tinieblas, we continued our march and pitched our tent near a small brook about a league from El Espejito. On the road we met some men with a train of mules coming from Tzendales. They were also carrying with them some bound mozos, who had committed a horrible double murder at Tzendales.

At an early hour on September 2nd we reached the halting-place El Espejito, about four leagues from San Antonio. Here we decided to abandon the road to Tzendales, and turning to the right, we pushed forward into the forest in a southerly or southeasterly direction. Soon we had to ford a not insignificant tributary of the Chocohá, and in doing so we took advantage of the lime-rock formations of the river bed at this spot. A few steps beyond we found to our great joy an Indian trail which led in exactly the same direction which we had intended to take. Convinced that this trail must lead somewhere, we followed it for two leagues over hills and ravines, coming finally to a pass on the upper Chocohá (right bank), where, from all appearances, the Lacantuns were accustomed to cross the river.

At this spot the river, flowing over a great bed of lime rock, forms a small waterfall only about one and one-half metres high. In the dry season the Indians probably cross the river by walking on this ledge, but at present the river was so high that such a proceeding was out of the question. In the mean time we encamped on a terrace on the hither side, erecting a small palmleaf hut for the night. Then we felled several small trees of light wood, which we cut into six long pieces and fastened them firmly together by means of tough vines, *bejucos* (climbing plants). Having finished our small raft, we decided to attempt a crossing a little below the waterfall, at a place where the river forms large, deep pools.

One of my most skilful men, provided with a long pole and a large roll of bejucos, boldly leaped on to the raft and safely reached the other bank. The improvised bejuco rope was now firmly fastened to either shore.

I had bidden the man search carefully on the opposite bank to see whether the Indians had not concealed a small boat somewhere among the trees projecting into the water. Hardly had he touched the opposite bank when his joyful shout announced that he had found a fine new cayuco. He unfastened the boat, got into it, and brought it to our bank, abandoning the now useless raft to float down the river.

The cayuco had very recently been made from a *caoba* tree. We tied it firmly to a tree, lest it should be torn away during the night by the chance swelling of the stream. The finding of this cayuco was the second piece of good fortune that befell us on our expedition to Pethá.

There was now nothing further to do, and we cooked a fine *Crax rubra*, which we had killed on the way. It invariably rained at night.

On the morning of September 3d, after crossing and recrossing the river three times, the passage over the Chocolhá was completed. The little Indian boat was now fastened as securely as possible to the left bank, so that it might serve us on our return. At a distance of only two hundred paces from our crossing-place, we saw a well-built open champa, and a smaller one near by for cooking. Several pottery cooking-utensils lay around, and at a short distance we saw the clearing where the caoba had been felled and the cayuco had been made. Numerous hunter's trails ran in all directions from the hut, which was very confusing to us, but, true to our purpose to move always in a southerly or southeasterly direction, we chose the path which seemed to correspond best to that direction. The sequel proved that we had made a wise choice. We marched on uninterruptedly, crossing numerous brooks and also on the left a large tributary of the Chocolhá. The region became wilder and more mountainous, but we followed the path closely uphill and downhill, though it was often hardly discernible, convinced that it must lead somewhere. Towards noon, as we were already very tired, we made a short halt for rest and food. Then we pushed on again in spite of heavy showers of rain which drenched us to the skin. Finally we came to a small milpa established in the midst of the forest. This was the first sign that we were near an Indian settlement. The rain ceased. We proceeded cautiously. Descending the last declivity, suddenly a silvery expanse of water gleamed between the dark branches of the trees. A few steps further down, the path ended at the waters of the Lake of Pethá. Where the path ended three cayucos were fastened to the trees, and the oars belonging to them were found hidden in the branches. This was the third piece of good luck that had befallen us on our romantic expedition to Pethá. Indeed, of what advantage would it have been to us to have reached the lake without boats

to navigate it! Fearing rain in the night, we went promptly to work to erect a large champa close to the water, covering it as well as we could with palmleaves and pieces of cloth. We also slung from tree to tree the hammocks which we had brought with us, and soon in grateful repose forgot the hardships of the day.

The distance from Chocohá to the northern border of the Lake of Pethá was probably only five or six leagues, but as the Indian trail was very much overgrown, we had frequently to use our machetes to make our way through. It was near the close of the day. All was in order. I revelled in the enjoyment of the glorious panorama afforded by the lake, which here forms a large almost circular basin more than two kilometres in diameter. On the distant southern shore, opposite our camping-place, we saw quite a large waterfall plunging into the lake, the sound of which reached us from the distance. Low mountain ranges bordered the southern shore, and in the background towered the mighty crests of the Sierra Madre in what we supposed to be the direction of Ocotzincó.

Suddenly my men who were employed in cooking informed me that a cayuco was passing near the distant southern shore. I attentively looked in that direction, and just as the cayuco passed in front of the waterfall, I distinctly saw its black silhouette with two men standing erect thrown into bold relief against the white background. Soon after the cayuco vanished into one of the coves in that vicinity, the position of which we impressed upon our memories. This was our first sight of human beings, but the Indians on their part had not noticed us. I had the two best cayucos cleaned and all the seams very carefully calked with clay. The necessary oars—*canaletes*, as they are called here—were also made ready, and on Sunday, September 4th, we rowed for the first time on the lake in our small barks so fortunately acquired. There were only two men in each, while two remained in the camp (Plate V, 1, 2).

However lazy and shiftless the men of Tenosique may be in other respects, they display great aptitude on the water. It seems indeed as if rowing were the only occupation which they do not object to, for they perform all other labor with the greatest reluctance.

We crossed the lake in the direction of the waterfall, where we had seen the small boat disappear (Plate V, 5). We found at the right of the waterfall a small inlet hidden among the trees, to the bank of which several cayucos were fastened. We secured our boats here and followed a rather rocky trail inland. After travelling for about half an hour we came to a large milpa in which bananas, *papayos*, and sugar-cane were growing, in addition to very tall maize. At the end of the milpa we saw a group of houses, which we approached; but no one came to meet us, and there was no barking of dogs. The stillness of death prevailed on all sides. We entered the houses. There were two large ones intended for the main

dwellings, which were surrounded by several small huts, which served for kitchens, sleeping-rooms, and shelters for small domestic animals. All were made entirely of poles roofed over with palmleaves. The two main houses and the adjacent huts were filled with household implements of every description, and gave a very complete idea of what the present Maya-Lacantun industry can produce in the way of articles for household use. Such an opportunity of examining all at once the entire domestic establishment, even to the slightest details, of this remarkable people, seemed to me not likely to occur again.

I therefore at once set to work to examine everything, even the smallest object, directing my attention particularly to finding utensils that should display drawings which might be regarded as writing, since my many friends in Europe and America are especially interested in this particular question. Many cooking-utensils and water-jars, *cazuelas y cántaros*, lay scattered around on the floor of the huts and also on the ground outside. Everything was in great disorder, as if the inhabitants had suddenly forsaken their possessions.

The cooking-vessels and pots resembled in shape those of the Indians of Yucatan and Tabasco, and were of dark

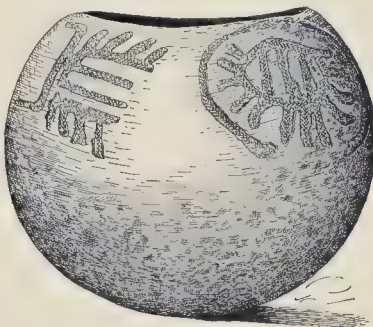


FIG. 5.—CALABASH DRINKING-VESSEL. $\frac{1}{2}$.



FIG. 6.—INCISED DESIGN UPON CALABASH DRINKING-VESSEL.

gray-brown clay. The water-jars, *cántaros*, were of superior workmanship and were made of lighter, whitish-gray clay, and, strange to say, all were of the strongly bulging shape, which is generally considered peculiar to Spanish-African jars. Many had two handles near the neck, but some had only one handle and a small projecting animal head served the purpose of the other. Aside from the animal heads, none of this pottery had any designs whatever. There was a large grinding-stone, *mellall*, on a platform which rested on pegs, and several smaller ones stood near by. Several large nets, which

were filled with *calabaza* bowls, *xicalli* (Fig. 5), for drinking *potzol* and *balché*, hung on the rafters of the main houses; some of these were adorned with pretty incised designs (Figs. 6, 7), but there was nothing of a hieroglyphic

character. The smoke had colored these vessels a beautiful dark-brown. From the rafters also hung bundles of tobacco leaves, which were most carefully wrapped in banana leaves. My men could not resist the temptation of taking a few of these for their own use. Several bows and arrows and other small trifles lay on the timbers at the base of the roof or hung on the vertical poles of the walls. In various gourds which I examined I found tree-



FIG. 7.—INCISED DESIGN UPON CALABASH DRINKING-VESSEL.

resin, wax, aromatic herbs, seed-corn, lime, points of flint for arrows, and even alligator teeth, which were probably intended for the necklaces of the women, etc. Small spindles with cotton threads, small wooden spoons, tufts of feathers, and skulls of peccaries, deer, and apes were also stuck between the poles. There were even some billets of pitch-pine, *ocotl*, which must have been brought from a distance, for there are no pine-trees in the neighborhood of Pethá. In one of the small open huts hung a large gourd, which served for a beehive. It had a small hole on one side through which the bees passed in and out. My attention was attracted by some bird-cages, prettily plaited of a fine kind of bejuco, pear-shaped and having little trap-doors, and also by other baskets of simple but pretty shape. Of the different skins of small mammals, a yellowish one with brown spots seemed to me especially interesting, inasmuch as I had no knowledge of the little creature to which it belonged. Against the wall of the largest hut there was a wide board resting on pegs, which held a dozen of those well-known incense vessels each of which has the face of a god in front (Fig. 8). The majority of these were much larger than those which I had once found in the temples of

Yaxchilan, but were less graceful and so completely covered with copal, *chapopottl*, burned quite black, that their shape was hardly recognizable. Knowing how unwilling the Lacantuns are that a stranger should approach their gods, I improved this opportunity to take the incense vessels for a moment out of the dark hut, and because they were so black, directly into the sunlight, in order to photograph them with my camera (Plate VI, 6) before we should be surprised by Indians who might come this way. When



FIG. 8.—INCENSE BURNER OF TERRA COTTA. $\frac{1}{2}$.

Yaxchilan, but were less graceful and so completely covered with copal, *chapopottl*, burned quite black, that their shape was hardly recognizable. Knowing how unwilling the Lacantuns are that a stranger should approach their gods, I improved this opportunity to take the incense vessels for a moment out of the dark hut, and because they were so black, directly into the sunlight, in order to photograph them with my camera (Plate VI, 6) before we should be surprised by Indians who might come this way. When

I had photographed them, I quickly put the vessels back in their places. Luxuriantly tall maize surrounded the huts, but there was a space left in which bloomed the beautiful yellow *Simpalxochitl* and the *Espuelas*—red dotted with white. Therè was also a little bed of *Yerba buena*.

Having thoroughly explored the huts, we intended to continue our journey in the hope of finding inhabited dwellings; but unfortunately the paths branched off in such a manner and were so ill-defined that we were puzzled which way to turn. We therefore decided to return to our camping-place, but not without taking a small supply of young maize ears, *elotl*, which, when boiled with salt, are an agreeable vegetable. As payment we left a mirror and a red silk handkerchief by the incense vessels. And as we crossed a large ant hill of yellow earth, I made several distinct impressions upon it with my shoes, thinking that if the Indians should come this way they would doubtless notice that strangers had been here and would wish to have intercourse with them. Once more embarked in our frail crafts, we visited the waterfall and slowly rowed past the small islands in this part of the lake, to our camp, where those guarding it had in the mean time somewhat improved the huts and cooked our evening meal.

On September 5th we undertook a thorough exploration of the lake in all directions. This time taking the right hand, that is, following the northern shore, we came to a canal overhung by trees, through which we pushed our way as well as we could. It led to an extremely picturesque, large western basin, a long narrow arm of which branches off in a northwesterly direction (Plate V, 6). This part of the lake is also surrounded on all sides by mountains. The most beautiful vegetation extends close to the water's edge, while in several places perpendicular cliffs rise to a height of twenty to thirty metres (Plate V, 3). We rowed all round this extension, especially examining the cliffs to see if they might not display pictorial representations of some kind. The indigenous vegetation developed on these often fantastically piled up rocks is of special interest. Many of the rarest orchids, bromelia- and agave-varieties, which are seldom met with elsewhere, were here just now at the height of their gorgeous bloom. After the exploration of this extension, we passed back into the transverse arm, which is also diversified by cliffs and islets, in order directly to enter a larger western or southwestern extension, which we likewise explored to its end. I had brought my little camera with me to take small views of the most beautiful spots, although convinced that it is impossible for photography alone to convey an adequate idea of the incomparable, ever-varying beauty of these sheets of water set in vegetation untouched by the hand of man. Small flocks of black aquatic birds, which my men called *cuervos de agua* (water-ravens), were stirred up here and there by the approach of our cayucos. Strange to say, we did not see a single duck or other species of water-fowl. Probably the birds stay away during the rainy season, because

the lake has no beach; but I think it probable that ducks, herons, and pelicans frequent the lake in the dry season when the water has fallen perhaps full five metres and large portions of the shore are above water. We found the water very deep everywhere, and therefore used only oars and never poles. Returning from the southwest arm, we skirted the



FIG. 9. — LAKE PETHÁ: ROCK PAINTING. $\frac{1}{2}$.

southern shore and the inlets on that side, and came to an exceedingly beautiful southern passage, which led back to the main or large eastern basin. Along this passage — on our left as we passed through — we again saw great cliffs rising perpendicularly from the water. These we also investigated in the hope of finding pictorial representations, and to our great joy we discovered three separate large pictures. The central picture appeared to me to be the most interesting and the best preserved. At a height of one and one-half metres above the surface of the water (in September) a drawing was visible executed in bold black lines, which I conceived to be the representation of the jaws of a monster (the eye was especially distinct) in the act of swallowing a man head foremost. On the right (from the beholder) a smaller grotesque face develops out of the upper scrollwork, and on the left or at the back the head of the monster terminates in plumage (Fig. 9). The drawing is fifty-two centimetres high and fifty-seven wide. About one metre above this picture a diminutive man (about forty centimetres in height) is very crudely painted, also in black. Further up, a little to the right, are daubed large red hands (Fig. 10).

At the right of the central picture, in spite of the washing away by torrents of rain and the luxuriant vegetation, three and one-half metres above the surface of the water, we could discern the picture of a yellowish foot on a red ground (that is, a picture of the sole of the foot, with the toes pointing upward), and above this in red outlines on a yellowish ground an overturned pot (?) covered with red dots, from the lower edge of which



FIG. 10. — LAKE PETHÁ:
ROCK PAINTING. $\frac{1}{2}$.

project four comblike droppings. This little picture most resembles certain perforated vessels in which the women wash the maize, which has been soaked in lime water. There are several more red hands above the perforated pot and the foot at a distance of about seven metres above the surface of the water. Is it possible that this picture on the rock indicates the grave of a woman?

This simple symbolic picture may be interpreted thus: The footprint may indicate that the beloved woman has gone "upward." The overturned washing-pot probably shows that she never again will go to the river to wash out her *nixtamal* (softened maize), to make *tortillas* for her husband and children. . . . The red hands raised toward the sky may indicate the last greetings of those she left mourning on earth, when she ascended to celestial regions.

The representation at the left of the central picture is composed of large, broad red stripes, which run high up on the cliff, mostly in vertical lines and form large scrolls here and there. There are also two white or light yellow hands recognizable on a red ground, and adjoining this there is also a series of black lines, which, however, have become very indistinct.

After we had passed through the strait of the picture-rocks, with its poetic beauty, we turned into a bay on the southern shore where a second waterfall, shaded by tall trees, plunges foaming over the rocks into the lake. Then — as night was already approaching — we crossed the large eastern basin to our camp on the northern shore, where in the mean time our meal had been prepared, and we soon resigned ourselves to calm repose. The fact that we had explored this glorious lake even to its remotest corner without the aid of the Indians and without arousing the suspicion of these people, usually so crafty, and that, in addition, we had made use of their own cayucos, was a source of great astonishment to us. It seemed like a dream!

The entire length of the lake from the eastern margin of its large round basin to the extreme end of its western ramifications we estimated at six or seven kilometres. The diameter of the round basin, to which its name *Pet-há*, = *Agua circular*, refers, may be two kilometres, while the width of the western arms varies from two hundred to four hundred metres. We found the water of such great depth everywhere that steamships could easily sail on this lake, probably even in the dry season, when the water doubtless falls about five metres.

In the forenoon of September 6th we went again to the *Roca de las Pinturas*. I took some tracing paper with me in order to make a tracing of the well-preserved black drawings. A large *kommehen* (wood-destroying insect larvæ) nest, which was attached to the cliff below the drawing, we cut to pieces with our machetes. Having thus cleared the drawing, I fastened

over it with small pieces of wax a large sheet of the transparent paper, and standing on a projecting rock, as best I could, I proceeded to make the tracing. Scarcely had I finished this somewhat trying task when my men told me that an Indian boat was coming toward us. I told the men to quietly await its arrival. I should have preferred not to encounter the Indians at the picture rocks, but there was not time to go elsewhere, and therefore I seated myself on the projecting rock to wait for the cayuco, which was not within my circle of vision. Suddenly the cayuco came around the rocks, and our friendly calls soon brought it alongside of our own. In it were a man, his wife, an infant, and two older children. Hardly had the man noticed that I was standing directly under the picture on the rock than, exhibiting signs of extreme terror, he called out to me in broken Spanish, "No hombre — quítate de ahí — es mi santo — es el Cristo-Maria de nosotros — cuidado hombre — te come el tigre — vámonos hombre — por eso mucha agua por el mal corazon de mi santo — por eso muy crecidos los rios y la laguna — vámonos — vámonos."

I pacified the man as well as I could, assuring him that we too held this "saint" in great veneration, and had brought him a small offering, so that he would grant us fine weather and abundant maize. After this I stepped into my cayuco, gave my hand to the man and asked him his name. Chankin, — *chichan*, abbreviated *chan* (*tšitsan*, *tšan*) = small; *kin* (*k'in*) = sun, priest, — he answered. Then I explained to him that we had come to see the lake and to visit his countrymen who were living in its vicinity, and also that we would like to purchase a few pretty things as well as food of them, for which purpose we had brought with us useful articles: knives, fish-hooks, handkerchiefs, mirrors, and salt, of which they never have a sufficient supply. On telling him that in our search for their dwellings we had come across a large group of houses full of all kinds of utensils, but without inmates, Chankin replied that the houses were those of his brother who had died recently. And what did he die of? "Quien sabe, Señor? — Por el mal corazon de su santo," the man answered angrily.

Chankin, who had learned a little Spanish in his frequent intercourse with the neighboring monterías, was a robust man in middle life, and was dressed in a shirt-like garment of coarse cotton. Long raven-black hair surrounded his beardless face, which was of a genuine Indian cast. His wife was of smaller frame, and was also dressed in cotton; her face and arms were badly bitten by flies. A fine set of bow and arrows wrapped in bark lay on the bottom of the cayuco. I asked the Indian to sell them to me, which he did for two pesos.

We rowed now to the landing-place on the south shore, where we fastened the boats. I was firmly resolved not to lose sight of the man at any price, for otherwise we might forever miss the opportunity of coming in contact with the Indian settlements of Pethá.

Chankin first took a path to the large waterfall. The river, which was very full at this season, rushed with tremendous force downward over terraced rocks into the lake. Our Indian took his way unconcernedly through the midst of this mass of water. I had had a stout walking-stick cut for myself, and there was nothing for me to do but to follow the man or to stay behind. Bracing myself firmly with my staff against the rocks, I too walked through the waterfall in extreme danger of being hurled into the foaming depths by the impetus of the rushing water. Taking off their shoes, three of my men followed very reluctantly. We then went on over desperately rough trails, soon reaching the same river (as I have reason to suppose) at a spot where it was spanned by the long and thick trunk of a tree, which at this time was about eighty centimetres below the surface of the water. At this place the river was several metres deep and impassable; so our Indian went straight over the smooth tree-trunk, in doing which the prehensile power of his toes was of great advantage to him. By the aid of a long pole in one hand and a shorter staff in the other, I succeeded with extreme difficulty in crossing. My men also made their way across by the aid of poles. Soon we had to cross the river for a third time, and again on the long and thick trunk of a tree, which this time, by way of variety, was suspended high above the water. We also successfully passed through this third and last Orphean ordeal to which Chankin subjected us.

On our way, however, between the first and second tree-bridges, we had caught glimpses among the trees on our right of "the dead brother's" large milpa, and I told my grumbling men that we should under no conditions go back over the frightful path by which Chankin had brought us, but that on our return we would clear a path to this milpa and then return to our landing-place by the trail we already knew.

After crossing the river for the third time, the path improved. We might have travelled about an hour, when we heard the barking of dogs and the hollow sound of conch-shells, *Strombus gigas*, with which the Indians greeted our arrival. The forest opened. We entered a milpa of tall and luxuriant maize, and from its group of huts Chankin's brother-in-law, *el suegro*, named Māx (*mās*) came to meet us surrounded by other Indians, including women and children. I saluted Māx, and explained my purpose in coming, while Chankin reported to him in Maya all the circumstances under which he had found us, so that I had no doubt that Chankin had been despatched to reconnoitre, purposely taking with him his wife and little children to cover his intentions.

Māx was not at all overjoyed at our arrival, but resigned himself to the inevitable. He promised us provisions — maize bread, *potsol*, *māxcal*, etc. — for the next day, when I was to visit him again with my men. For the present I found myself compelled to return as quickly as possible to the camp, as the day was near its end and we were threatened with a down-

pour of rain. We therefore took our leave, and lost no time in reaching the nearest tree-bridge. We notched the slippery surface of the trunk with our machetes, so that this passage lost much of its peril. Then, after reaching the point which brought us in line with the dead brother's milpa, we cut our way directly through the forest and without much difficulty reached the abandoned group of huts. Before we continued our journey, however, I permitted my men to take an abundant supply of ears of maize, bananas, and sugar-cane to punish the fellow who had dragged us over waterfalls and tree-trunks to his *suegro*.

Amid a light shower of rain we reached the landing-place. The last rays of the sun disappearing behind the mountains lighted us as we rowed over the mirror-like surface of the beautiful lake to our camp, where those who had been left behind had spent the day not without anxiety on our account. Of course my companions never wearied of recounting to their comrades all the experiences of this day. Each one considered himself a hero.

On the next day (September 7th), leaving but a single man to guard the camp, we all crossed the lake to visit Māx and his associates. We intended to take our noon meal there, in order to have leisure to observe the habits and customs of the Indians and to take some small photographs. After crossing the tree bridge we succeeded in killing a black crax.

As we neared the huts we heard the hollow, somewhat weird sound of the conch-shells with which Māx and his associates celebrated our coming. I greeted Māx and the assembled Indians cordially, explaining to them that we would like to spend the day with them, and as we had shot a *kambul*, would they lend us a vessel in which to cook it? Upon this one of the women brought us a large pot, and my men began to prepare the bird.

Then I told the Indians that I had brought them a few presents, articles which might be useful to them in their remote forests, and I at once proceeded to distribute the salt among the men who were present. Each one received a gourd-bowl full. I also gave each man a large knife and several kinds of fish-hooks. As for the women and girls, they received gay silk and cotton kerchiefs, as well as silver ear-pendants and pretty mirrors.

Although this people, so simple in its wants, is incapable of genuine joy, a certain feeling of general satisfaction, nevertheless, became evident among them. Meanwhile I had set up the small camera in order to take a few photographs before this pleasant mood should vanish. As my brightly varnished camera with its brass mountings was a pretty sight when set up on its slender tripod, the people were not at all frightened by this magic box. I succeeded in taking several photographs, which in spite of their

small size (9×12 cm.) give a distinct picture of the features and dress of the men, women, and children (Plate VI, 3, 4, 5).

The men wear an ample shirt-like garment, of strong, somewhat coarse cotton material, which reaches down to the calves of their legs; but on their hunting expeditions or on journeys they wear a garment of extra-coarse fleecy material. The women wear an undergarment which reaches from the hips down over the calves of their legs, and the shirt-like upper garment falls over this. Each woman is adorned with a thick bunch of necklaces or rather strings of seeds. They are made of hard, usually black, seeds mixed with cylindrical bones, teeth, small snail-shells, or whatever else they can obtain.

The uncut hair of the men falls about their faces, which sometimes gives them a wild and leonine aspect. The women part their hair in the middle, exactly like European women, and at the end of the braid they fasten a tuft of gay bird-feathers, wings, and breasts. All the women have their ear-lobes pierced; so they could delightedly insert the ear-rings (of English manufacture) themselves or confidently allow me to insert them. Neither men nor women seemed to wear shoes of any kind.

Māx's premises consisted of a large main hut, where he lived with his wives and children. This was surrounded by four smaller, half-open huts, some intended for cooking, and some for the accommodation of guests, and one was devoted exclusively to the incense vessels with faces of gods.

Here also was an abundance of cooking-vessels and implements of every sort, and the inmates had hammocks made of agave cord for sleeping at night and also for resting by day. The hammocks of the Lacantuns are very different from those which are used elsewhere in Mexico. They do not consist of mesh-work, but a system of cross cords holds the lengthwise cords together. They are also shorter than the Mexican ones, but are broad enough. The people do not make their things for sale, but only for their own use, so that it was utterly impossible for me to obtain one of their very prettily made hammocks.

The wooden implement with which the women weave the cotton cloth, *la manta*, is also interesting. An old woman was at work on a piece of material, and I wanted to buy the implement together with the partly finished web, but she obstinately refused to sell it. The women, however, gave me some of their seed necklaces as mementos, and I requested the men to bring a few of their beautifully made bows and arrows to my camp, promising to pay well for them.

The bows (Fig. 11) are usually made of *guayacan*, or *xibé*, or else of *chicozapote*. The length of the men's bows varies from one hundred and fifty to one hundred and seventy centimetres, that of the larger boys from one hundred and twenty-five to one hundred and thirty-five centimetres. All the bows are thicker towards the middle and taper very much toward

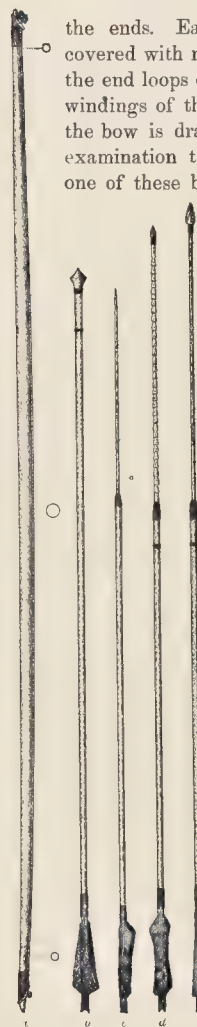


FIG. 11. — BOW AND ARROWS,
LACANTUN INDIANS.

a, bow. b, bird bolt; c, wooden-pointed arrow for small game; d, stone-pointed monkey arrow; e, stone-pointed arrow for large game. 3.

the ends. Each end is firmly wound with a small cord, which is covered with resin, but the horns themselves are left free to receive the end loops of the bow-string, which is made of an agave cord, the windings of the small cord preventing the string from slipping when the bow is drawn. The bows are apparently straight, but on closer examination they are found to be very slightly curved. In using one of these bows, the rule must be followed of drawing the bow not—as one would be inclined to do—in the direction of the curve, in which case it would very easily break, but always in the opposite direction, that is to say, on the side of the outward curve (convex side). The Indians usually hold the bow horizontally before shooting, and only at the moment of aiming and of shooting is it placed in a perpendicular position. The arrows are only a little shorter than the bow. They are of different kinds, according to the game to be shot, but all, excepting the bird bolts, have this in common: the forward part, corresponding to about a third of the length of the arrow, consists of a cylindrical or a square rod of hard wood, which is deeply inserted in the reed shaft, *carrizo* or *caña brava*, and firmly lashed at the place of insertion and also at the invisible lower end. The reed shaft, which forms two-thirds of the length of the arrow, has at its butt the notch for receiving the string, and on both sides of the notch there is a feather, which is firmly bound at its upper and lower ends to the shaft, with twine smeared with black resin. If too broad, the feathers are cut out about the centre. The little hard-wood rods simply end in sharp points, which suffice for killing fish and small birds, or else flint-heads, varying in size, are inserted, and these are also firmly lashed at the place of insertion with cords covered as usual with black gum. The arrows, which are intended for killing monkeys, have the forward piece of hard wood deeply barbed, so that the animal cannot shake off or pull out the arrow. Lastly, the arrows which are intended to stun a bird only for the time being, so that it can be caught unhurt, have a little conical piece of wood in place of a flint head.

The bow is bound up with the arrows, and the

bundle is protected by a covering of bark (*majahua*, as it is called in Tabasco) which is usually stripped from young ceiba-trees. The art of cleaving flint into thin layers has been preserved up to the present day by this secluded little nation. It appears that in some cases the cleaving is facilitated by previously heating the stone red-hot, but this is not always done. The cleaving is effected by means of a piece of deer-horn, especially prepared for this purpose, and by means of this elastic medium the blow of the mallet is



FIG. 12.—PACKAGE OF FLINT FLAKES, FROM WHICH ARROW-POINTS ARE MADE. $\frac{3}{4}$.

transferred to the edge of the stone. The layers thus obtained (Figs. 12, 13) then receive the desired shape and an edge (Fig. 14), by means of a piece of an old knife (now made of iron). Inasmuch as the Indians also find many discarded bottles in the abandoned monterías, they use the glass of these bottles in place of flint. They make the arrow-points of this broken glass, which does not admit of cleaving.

There were only a few domestic animals to be seen on Māx's premises. The only mammals were dogs, which are always tied up, and belong to the present modern breed. Among the birds I noticed the large green parrots with blue heads, which occur exclusively in these forests. They are therefore called *los loros de los Lacandones* or *loros palencanos*. There were also several specimens of a beautiful small *Coturnix* species, called *bolonchac*, confined in small bejuco cages.

It is hardly to be expected that a remnant of those ancient breeds of dogs—*Techichi*, *Xoloitscuintli*, *Itscuintepotsotli*—should still be preserved among the Lacantuns. All the lumbermen who had come in contact with these Indians had seen only dogs of the same breed as those found everywhere in Mexico.

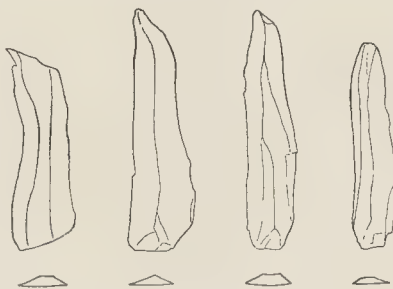


FIG. 13.—FLINT FLAKES FOR CHIPPING INTO ARROW-POINTS. $\frac{3}{4}$.

Hoping to throw light upon the still more important question as to the kind of pictorial representations still made by these Indians and whether they are of a hieroglyphic character, I looked about me very carefully in Māx's huts, but of course without exciting the suspicion of the people. I regret to say that nothing bearing upon this matter could be found. The fact that the Indians of Pethá live so scattered that each family is about one league (or an hour's journey) from the other adds much to the difficulty of solving this question. It would be necessary

to ascertain whether these people are anywhere grouped in villages, for in that case there would be more prospect of obtaining specimens of drawings.



FIG. 14.—FLINT ARROW-POINT,
LACANTUN INDIANS. $\frac{3}{4}$.

In the mean time my men had deliciously prepared the crax, and the women supplied us with the necessary tortillas, which, made of new maize and half roasted, were especially palatable. At my special request, which I had also made on the preceding evening, they brought us large gourds full of balché (*baltché*), a refreshing beverage made from the bark of a tree.

While we were satisfying our hunger with this food and drinking with it the national drink, balché, the men, having adorned their heads with bands dyed pink with *chacavanté*, withdrew into the huts containing the incense-vessels, to pray. The prayer consisted of monotonous, unintelligible cries, its purpose doubtless being to entreat the gods not to regard with anger the reception of strangers, and to avert any evil consequences that might arise from our visit. The women took no part in this religious ceremony.

At last the time came for us to depart, and we accordingly took leave of Māx and the other Indians. Before doing so, however, I administered to a young girl very ill with fever a small dose of quinine, which she took tearfully. To an older woman covered with ulcers (elephantiasis?) we could only recommend a draught which she could make herself of the sarsaparilla occurring in that region. With these exceptions the people were all in good health.

We remained four days more (September 8th, 9th, 10th, and 11th) on the shore of that beautiful lake, over whose waters we never grew weary of rowing. The Indians made us several visits, bringing us food and enabling us to buy of them several additional sets of their handsome bows and arrows.

Māx, whose name means "howling-monkey" (*Stenor niger*), was not a frank, kindly-disposed man. He very evidently exercised a certain repressing influence over the others, who showed much greater openness in their

intercourse with us when Māx was not present, and willingly gave me all the information I desired.

I questioned the people very closely as to whether they knew of any ruins in the forests of this region. Unfortunately, absolute ignorance seemed to prevail among them in regard to the matter. Indeed, I had already convinced myself of the fact that cities built of stone had never existed in the neighborhood of Pethá. I only learned that at no great distance there were other smaller lakes: Hopethá to the southeast; the lake called Sib to the southwest, and between Pethá and Tinieblas another called Chichan-pethá, or "little round water."

To my question as to how many kinds of fish were to be found in the lake of Pethá, they answered five, —

1. Lú = el pezcado bobo, bagre.
2. Sohóm = una especie de mojarra.
3. Sactan = "sardina" (sactan = white-colored).
4. Chaclau = mulula of the Spaniards (chacil-au? [tšakil-au?] = with red dots, or red collar).

5. Dsibal, said to be quite a large fish (dsibal means "marking").

During the last days of our stay Heaven favored us with the most glorious weather. On the 12th of September we began our return march, without however taking leave of our Lacantun friends, since they had expressed their intention of accompanying us as far as Tinieblas. Arrived at the Paso del Chocollhá, we made ourselves comfortable in the large champa belonging to the Indians, who likewise arrived toward evening. We had killed another crax, and the Indians immediately after their arrival had very dexterously caught some fish, so that we had plenty of food. In addition, Māx had made me a present of a gourd full of honey.

One of the Indians, while he was cooking the fish, became confidential and said to me in broken Maya-Spanish: "I am sorry that you did not come also to my house — that you only went to see Māx, where I could not serve you. I too have maize at my house — you should have wanted for nothing at my house. Now that your heart is friendly towards me, I will tell you — that I also have a wife. Since you gave pretty ear-rings to all the women, but not to my wife — because she was not there — I will now ask you to give me a pair of ear-rings for my wife — that her heart may be made glad!"

I was very glad to learn, in this way, that the things I had given the people had evidently pleased them. Of course I picked out a pretty pair of ear-rings from what was left, and added a red silk handkerchief to make glad the wife of so excellent a husband.

There was a tremendously heavy fall of rain during the night, but early in the morning we succeeded in crossing the Chocollhá by means

of the cayuco. Allowing ourselves but little time for rest, in spite of the soaked condition of the trails, we arrived late in the afternoon at Tinieblas, where the people regarded us with great respect and thought it wonderful that we, coming from a distance in the middle of the rainy season, had found the lake which they had never even seen.

The Indians made various purchases in the montería, and the very next day returned to their wilderness. We rested a day, and then set out on our return to La Reforma, where, when at last we arrived, we were, as always, most courteously received by Mr. Molina and the other gentlemen.

Here I dismissed my men from Tenosique, who had shown discontent during the whole expedition, and accepted Mr. Molina's kind invitation to go down the Chacamáy in one of the cayucos of the firm of Romano, as far as the Usumatsintla and to Montecristo, lying just below the confluence of the two rivers. Thence the return by steamer to my little house at our station in Tenosique offered no further difficulties.

VI.

PIEDRAS NEGRAS.*

AFTER I had traversed the entire peninsula of Yucatan in 1895 and had rested in Flores—the ancient Peten-Itza—I took the route to the upper Usumatsintla by way of Saculuc, in order to return to Mérida by water *via* Tenosique and Cármen. Accordingly I came down from El Paso Real in a cayuco as far as the ruins of Yāxchilan, but from that point, owing to dangerous rapids, I was obliged once more to make use of forest trails in order to reach Tenosique, whence the journey to the sea was easily accomplished.

On the way, while spending the night at the montería El Cayo (on the left shore of the Usumatsintla) I made inquiries of the *Encargado*, Don Tránsito Mejenes, and of his people as to whether ruins of any kind whatever had been met with in the forests of this region, and I was successful in gaining information regarding the sites of several ruined cities, of which Piedras Negras proved to be the most important.

The distance from El Cayo to Tenosique is reckoned at twenty Mexican leagues. The first five bring one to the site of the ruins, where, until recently, there had been a montería under the management of Sr. D. Emiliano Palma, who by this time, however, had gone deeper into the forest with his men.

* For plan of the ruins see Plate XXXIII.

As it is impossible to undertake any serious explorations without having previously engaged some men and procured the necessary provisions, I contented myself for the time being with the information I had gathered, and passed by the ruins without inspecting them, fully determined to organize an expedition thither, as soon as I arrived in Tenosique.

On the 23d of July, 1895, I reached Tenosique in safety, and could then say that the most difficult part of my great journey of exploration had been overcome. I succeeded in coming to an agreement with a certain Luciano Sanchez, who was the owner of pack-animals and had several men at his disposal. He expressed his willingness to accompany me with three men and the necessary animals. I was to pay one peso a day for each man and each beast and to maintain them. Owing to the wood-cutting establishments in the neighborhood, which absorb all the available men, wages are very high in Tenosique. But as Sanchez and his men showed a willing disposition and behaved well, I did not regret paying them high wages. On the 12th of August our arrangements were completed and we left Tenosique.

For about two leagues our way led us through savánas adorned with numerous *nantsin*-trees, which were just unfolding the splendor of their yellow blossoms. This meadow-land comes to an end not far from the little river Polevá, which, in spite of its apparent insignificance, is regarded with much apprehension, because it often rises suddenly to such a height that it can be crossed only with great difficulty, or not at all. Afterward the trail runs mostly over low mountain ranges, where it is shaded by high forest-trees and is at times very difficult. On the first day we reached the station Los Callejones, that is, "the place of the wood-roads," where we spent the night.

On the second day we proceeded as far as the Tres Champas, "the place of the three leaf huts," — *chican*, *chan* = little; *pa* = shelter; *champa* (*tšampa*) = little shelter, leaf huts. The huts of the *montería*, once established here and long since abandoned, have entirely disappeared; but an open hut still stands on the bank of the brook and affords some shelter to the traveller.

Soon after we had left Los Callejones and had ascended the hills, we saw a little lake on the right, far below us in a hollow, surrounded by walls of rock. The view of these cliffs, crowned by towering trees, with the water far below at their feet, is very impressive. This spot of natural beauty has no name, but in Mexico formations of this kind are called in general *hollos*, and I therefore called this particular spot *El Hollo*.

Some time later, about three leagues beyond Tres Champas, we found an obelisk set up to mark the boundary, bearing the name MEXICO on one side and GUATEMALA on the other, which will in future put an end

to all doubts as to ownership in that part of the country. According to the latest disposition, therefore, Piedras Negras, which lies on the right bank of the Usumatsintla, belongs to Guatemala. The Mexican wood-cutting establishments still in this neighborhood will naturally all have to be removed.

On the third day we arrived safely at the site of the ruined city, the distance of which from Tenosique I estimated at about fifteen leagues.

The road from Tenosique to El Cayo runs by the ruined city and ends in a little open place, in which stands a great ceiba-tree. This place is bounded on the west side by rocky cliffs in which are several caves afford-
ing shelter to the wanderer. From this place, which I called *La Plazuela*

de las Cuevas, a ravine, running transversely through the cliffs, leads to the Usumatsintla near by. On the heights to the right, and also below in the transverse valley, lay the huts of a wood-cutting establishment only recently abandoned and still in good condition. *La Casa Principal*, on an eminence near the river, was naturally the largest, and in it we comfortably established ourselves.

There, where the transverse valley opens towards the river, splendid sandbanks with blackish limestone rocks rising out of them invited us to bathe. The people of that region have named the place *Piedras Negras* after these rocks (Plate VII, 1).

One of these rocks, rising obliquely and pointed at the top, is especially noticeable, because there is carved upon its steeply



FIG. 15.—LA ROCA DE LOS SACRIFICIOS.

inclined surface a circular design (Fig. 15) which resembles that upon the great sacrificial table (Fig. 19) on the esplanade before the temple of the eight stelæ. This fact seems to justify the surmise that on the rock in question were performed the sacrifices intended to appease the water deities; the blood of the victims trickling from the rock and mingling with the waters of the river. I called this rock *La Roca de los Sacrificios*.

Toward the end of the rainy season (October, November), however, the river rises at that point to the height of ten to fifteen metres, and all

the sandbanks and rocks are entirely under water. Fortunately this was not the case when I encamped among the ruins. I was therefore able to take an excellent photograph of the place and to make a drawing of the sacrificial stone, whose design in low relief is very much worn away. Enough is left, however, to show two personages crouching opposite each other within a circle which is surrounded by a concentric band of glyphs. Only the spaces which contained the glyphs are still recognizable in outline; the glyphs themselves have quite disappeared. The diameter of the entire circular design is 166 cm.

From the sacrificial rock the ruined city extends two kilometres down stream (along the right bank). The transverse valley with its surrounding heights may be regarded as its southwestern, and the range of hills on which lies the upper city, or acropolis, as the northwestern boundary.

Some wood-cutters stated that in a direction up stream from the picture-rock there were more ruins, but I did not succeed in finding them. I thoroughly explored the chain of mountains above the rocks with the caves, but I found only remnants of terracing in the immediate vicinity of the caves. Therefore any other ruins could lie only between the mountain chain and the river.

Passing the caves and following the road to El Cayo for about half a kilo-

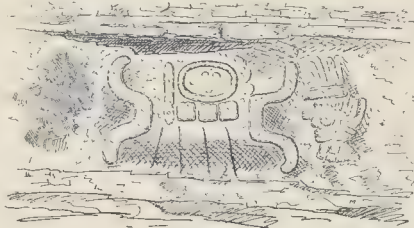


FIG. 16. — SCULPTURE UPON ROCK WALL.

metre, I turned to the left and discovered on a rock wall, about four metres above the level ground, a second piece of sculpture (Fig. 16), which was much worn. However I think I recognized a large hieroglyph in the middle, separated by an ornamental flourish on the right and on the left from two heads in profile. The head on the right (from the spectator) is still fairly well preserved; the one on the left has entirely scaled off. The height of the design is about one metre, the total length about two and a half metres.

We turned our attention chiefly to the acropolis, because the wood-cutters asserted that they had found large figures—*el rey, la reina*—in its vicinity.

The whole distance from the hills which slope down to the transverse valley as far as the acropolis is thickly strewn with the remains of old buildings which have succumbed to the weight of an overpowering vegetation.

Without stopping to examine these numerous heaps of ruins, we arrived at the lower steps of a monumental stairway on the southeastern

slope of the acropolis. The stairway is ten metres wide and has only five steps, each one about 40 cm. in height. On either side of the stairway is an abutting vertical wall about five metres in length, faced with large stone slabs. At each wing these walls are continued by somewhat receding walls of common hewn blocks of smaller size, which form the retaining wall of the first terrace (Fig. 17).

From the platform of the stone stairway the second terrace is reached, whose right and left wings extend in the same manner as those of the first. But while the right wing of the terrace is quite empty, the *left wing* was formerly adorned with eight large stelæ, which now lie in confusion and for the most part broken in pieces upon the ground.

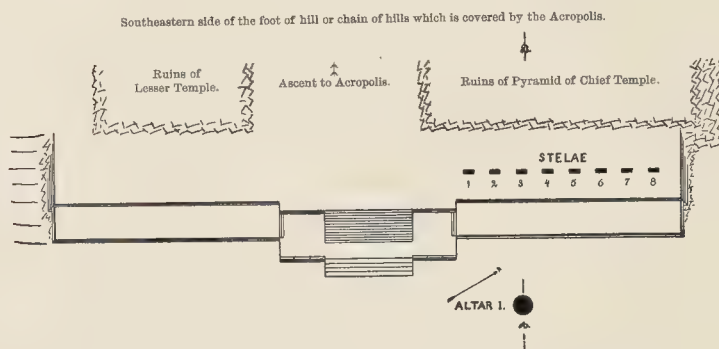


FIG. 17.—PIEDRAS NEGRAS: PLAN OF THE TERRACE OF THE EIGHT STELÆ.

In order to give a correct idea of the whole, I ought to state that on the right wing there must once have stood a lesser temple of inferior height, which is now wholly demolished, while on the left wing stood a large temple whose enormous pyramidal substructure with its numerous steps seems to form a part of the mountain against which it rests. Let me also add that the remaining terraces lead up to the acropolis by means of a saddle-shaped elevation between the two temple sites, in a line with the centre of the stone stairway, and that the upper terraces of the principal temple can be reached from the saddle by lateral ascents, not by centrally placed stairways, as is usually the case.

I searched the steps and the masses of ruins of the upper terraces to find out whether the lintels of the now ruined temple façade which had faced southeast, were ornamented with sculptures or not, for I had determined to dig them up if I could find the places where the entrances had been.

Unfortunately the confusion on the top platform was so great that it was impossible to determine which of the remnants of partially well-preserved masonry had belonged to the walls of the temple or had merely been part of the retaining walls of the steps of the pyramid. I was therefore unable to find the places where the entrances had been, but I concluded that the temple must have had a principal chamber in front and some smaller ones in the rear. I could not determine whether or not there had been chambers abutting against the main body of the whole structure ranged along the last terrace but one. Convinced that nothing short of an excavation on a very large scale would enable me to find the lintels, I was forced to confine myself to the clearing out of the eight stelæ on the second terrace from the bottom, and of the great round altar on the level ground in front of the temple.



FIG. 18. — PIEDRAS NEGRAS: TERRACE OF THE EIGHT STELÆ.
Cross-section a-b.

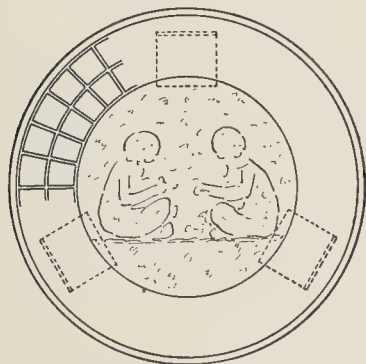


FIG. 19. — DESIGN UPON UPPER SURFACE OF ALTAR 1.

Unfortunately this circular sacrificial table (No. 1) has been broken in two, probably by a falling tree, and the elaborate bas-relief on the upper surface is almost wholly destroyed by centuries of rain. It is now possible only to recognize two personages sitting opposite one another within the inner circle, surrounded by a concentric double band of glyphs (Fig. 19). The diameter of the circular stone slab is 213 cm. Its thickness is 35 cm., and the cylindrical outer edge is ornamented with a double row of glyphs. These glyphs, being less exposed to the action of the rain, are still in a tolerable state of preservation.

Three square pillars, each having ten glyphs on its front face, support the sacrificial stone. I photographed this circular altar after having had it cleaned (Plate VIII).

It took a whole week of hard work to prepare for photographing these stelæ, which probably marked the graves of persons of rank and also represented the principal divinities. Each stone was carefully excavated and set up on one of its narrow side faces by means of a windlass we had

borrowed from a neighboring montería, and then washed and brushed off in order to secure as good a picture as possible, after felling some trees which excluded the sunlight. Most of the stelæ had sculpture on the two broad faces and inscriptions on the narrow side faces. The face which had lain next to the ground was generally well preserved, while the upturned face was mostly destroyed.

Stela 1 (Plate XII). The whole height of this stone (now broken in two) is 425 cm., one metre of which was under ground. Its breadth is 136 cm.; thickness, 45 cm.

The sculpture on the front is wholly destroyed; that on the back, representing Ketsalkoatl, is very well preserved. Each narrow side face has a double row of glyphs, which have become quite indistinct.

The preserved relief represents the front view of a male figure, with an oval beardless face carved in very high relief. Upon the brow is placed the serpent's head, the upper row of teeth forming a diadem. Above the serpent's head is the turban, from the centre of which rises the ornamented feather-holder, and the plumes of feathers proceeding from it fall to the right and left. The god is clothed in a tunic reaching to his feet, ornamented with delicately incised Maltese crosses, and finished at the neck by a cape of scales. In his right hand the god holds feathers, and his left lies on the medallion of the cape.

The upper part of the relief consists of three horizontal rows of glyphs: $3 \times 7 = 21$. Along the edges a row of glyphs reached down to each shoulder: $8 + 10$, one glyph in each row being wholly destroyed, owing to the fracture of the stone, while all the rest are in an excellent state of preservation,—thirty-nine glyphs in all, two of which are destroyed. A small glyph also occurs at the base of the feather-holder.

Remnants of color were still visible, as follows: face; arms and garment, bright red; background, dark red; edge of garment, blue; breast-cape, blue; feathers, always green.

Stela 2 (Plate XV, 1). Broken in three pieces. Whole height of the fragments when joined together was 273 cm., of which 63 cm. were sunk in the ground, and 195 cm. were covered with sculpture. Width, 68 cm.; thickness, 43–45 cm.

The figure, probably of a god, on one of the broad faces, is wholly destroyed; that, presumably of a man, on the other is pretty well preserved. One of the narrow side faces has an upright figure in bas-relief, and the other has an inscription in two perpendicular rows. The side faces have both become quite indistinct. Though the well-preserved figure presents very nearly a front view, the face, now crumbled away, is quite in profile. In his right hand the personage represented holds a kind of chain, in his left an ornamental pouch. On the right shoulder there is a grotesque face,

and at the girdle, from which depend broad sash-ends, there is a mask of unusual size with eyes turned inward of a 'Mongolian type. The helmet is formed of an animal with the face turned upward. From its breast proceeds the feather-holder, terminating in a plume of feathers above; while feathers also fall toward the back, and a fantastic little creature, something like a bird, preceded by a much smaller, indefinable one, is represented as creeping upward on the feather-holder. The only traces of color still visible are bits of red on the background.

Stela 3 (Plate XIII). Broken in three pieces. Whole height 410 cm., of which one metre had been sunk into the ground. Width, 135-140 cm.; thickness, about 42 cm.

The two narrow side faces have double rows of inscriptions imperfectly preserved. This stela lay sunk in the ground in a horizontal position, with the sculptured side, which had formerly faced the esplanade, turned skyward, and though it was covered with foliage and earth, it was so badly crumbled that all the finer detail had disappeared. Only the main outlines of the figure were still discernible, and these I copied before I had the stone turned over.

The personage on the weather-beaten side of the stela presents an entire front view (Fig. 20). He seems to hold his right arm against his breast and the left arm against his side. The head is surmounted by a tall turban-like head-dress, to the outside of which is attached a plume of feathers, while another plume still higher up proceeds from an ornament on the top of the turban.

It can no longer be determined whether this figure, following the rule of the stelæ of Yāxchilan, represents a human being of rank, or even, by way of exception, a god. On the other hand it may safely be asserted that the principal figure on the side which had formerly faced the temple and had afterward fallen face downward, represented Ketsalkoatl in the character of a beneficent god.

The sculpture on this side, which had lain upon the earth, was admirably preserved (Plate XIII). The principal figure is represented dressed and adorned like the representation of a god on Stela 1, but enthroned, sitting Turkish fashion, on a bench. The fronts of the two pillars supporting the



FIG. 20. — SKETCH OF THE WEATHER-BEATEN SIDE OF STELA 3.

throne are ornamented with large glyphs, resembling each other, while the front face of the bench, the whole length of which is elaborately ornamented with scroll-work, exhibits the small figure of a man.

The god sits cross-legged on the throne, clad in the usual tunic ornamented with little crosses, but instead of the cape of scales he wears a simple necklace. The face is executed in alto-relief, and directly upon the forehead (without the intervening serpent's head) is placed the great ribbed turban. The holder with the plume of feathers is here also attached to the side of the turban, but this time in a horizontal position to leave room for the large, perfectly preserved inscription, which occupies the whole upper part of the stela.

On the right hand of the god is what might be called "the box of felicities,"—a pendant to "the chest of good-fortune" and "the rope of honey" in the representations of like significance on the deity-side of the stelæ of Yāxchilan! The box is of East-Asiatic shape, and ornamented with the so-called four-leaved clover. I think the stopper, which has become indistinct, is meant to represent the head of a bee.

On the left of the god sits a man who looks expectantly up at him.

Seven horizontal rows of six glyphs each fill out the upper portion of the stela, and groups of three hang down on each side of the head,—forty-eight glyphs in all, plus the two on the pillars supporting the bench.

The remains of color are bright red on the face, arm, and garment; dark red in the background; blue and green on the ornamentation, and the feathers green, as always.

Stela 4 (Plate XIV). Probably broken in three pieces. The height of the two pieces covered with sculpture was estimated at 305 cm., to which must be added at least one metre for the lowest unornamented piece. Width, 135 cm.; thickness, about 40 cm.

Two rows of glyphs are still discernible on the narrow side faces. The sculpture on what is presumably the deity-side is wholly effaced; that of the other side is preserved, excepting the face of the principal figure, across which the fracture runs.

The sculpture represents the front view of a richly dressed person of rank, with the now shattered face in profile. The gigantic, strangely intertwined head-dress is especially noticeable. On the ground to the right and to the left of the principal figure sits a prisoner. The rope with which the arms are bound can be distinctly seen.

Remains of red are still visible only in the background and on the uncovered parts of the body. All the other colors have disappeared.

Stela 5 (Plate XV, 2). The lowermost portion of this stela, very little of which can have been covered by sculpture, lies all in pieces under the roots of a giant tree. The preserved fragment is 255 cm. in height, 123 cm. in breadth, and about 40 cm. thick.

An inscription in two vertical rows is still discernible on each of the narrow side faces. The low relief on one of the broad faces is unfortunately wholly effaced, but the wavy lines still to be seen on the surface indicate that it must once have been divided into several compartments filled in with small figures. The carefully executed sculpture of the other broad face is in a good state of preservation, and shows an entirely different arrangement from that of the other stelæ.

The principal figure carved in profile sits in what might be called European fashion, upon a stone bench covered with a tiger skin (the head of the tiger is plainly recognizable). The face of the principal figure and a part of the helmet have unfortunately scaled off. Both hands hold a sceptre with a grotesque face.

In front of the principal figure, but a little lower down, stands a second personage with a tiara on his head. Extending along the whole length of the back of the sitting figure is a rod ornamented to resemble a snake-skin, which gradually assumes the form of a snake and curves down over the two personages. From a mask on the ground, a variety of scroll-work twines upward in the narrow space behind the rod. Upon this scroll-work rise, one above the other, two emaciated and apparently dying forms, while a third form with an extremely expressive countenance bends down over the curves of the serpent toward the helmet ornaments of the sitting figure. Above the curve described by the serpent, resting on a base of scroll-work, is a large bird with a delicately executed human head. This bird is not unlike those which surmount the cruciform bas-reliefs in the sanctuaries of the two Temples of the Cross at Palenque. There are three glyphs above the head of the personage with the tiara.

The exposed portions of the bodies of the two personages show remnants of bright red, the tiger's eyes are bright red, the background is dark red, and the ornamental scroll-work shows traces of blue and green.

Stela 6 (Plate XV, 3). Whole height of the stone, 293 cm., 228 cm. of which are covered by the sculpture. Width at the bottom, 75 cm., and at the top, 85 cm. Thickness, about 40-43 cm.

One of the narrow side faces has an upright figure in bas-relief; the other has two perpendicular rows of glyphs. On one of its broad faces the stela had a bas-relief, now quite crumbled away, and on the other the figure of a god sitting in a niche in half or almost high relief.

While the niche with the deity is cut very deep into the stone, the surrounding glyphs and ornamentations are in very low relief. Owing to these contrasts, it is difficult to obtain a satisfactory photograph of the whole.

The god supports his right hand at his girdle, and holds in his left an ornamental pouch, which hangs far down over the edge of the niche. He wears a breast-cape of scales and the familiar horizontal breastplate. His

head is surmounted by a serpent's head. Over this is a small human head, and over the latter the closed hand out of which proceeds the feather-holder with the feathers.

There is ornamental work on the surfaces above and below the niche, and a perpendicular row of glyphs of about twenty little characters runs along the right and the left edge of the stone. Most of the glyphs are well preserved, but some have become indistinct and others have been broken off. In addition to these there are some very delicately incised miniature inscriptions: $3+4+3$ at the very bottom; $3+4$ on both sides of the feather-holder, and $3+3$ still higher up.


Remnants of color: face, arms, body, and thighs of the deity, bright red; serpent's head, hands, and feather-holder, likewise red; breast-cape, green, and all the feathers, green.

Stela 7 (Plate XVI). The stone is broken off obliquely across the neck of the principal figure. Whole height (length), 349 cm., of which 277 cm. are covered with sculpture; breadth, 98 cm.; and thickness, 47-50 cm.

The two narrow side faces have an inscription in double rows.

The sculpture on one of the broad faces, which was in very low relief, is entirely destroyed. That of the other, which had fallen face downward and of which the principal figure is in very high relief, is in an excellent state of preservation, even, partially, as to color.

A warrior of high rank, represented in front view, holds a lance with a fantastic face in his right hand, a shield and an ornamental pouch on his left arm; his tunic, falling to the knee, has elaborate feather-work in front and a border of sea-shells. The girdle is almost quite covered up, and from it fall sash-ends which appear below the feather garment and exhibit an elaborate pattern of Maya embroidery. The ankles and knees are encircled by ornamental bands.

The head-dress can best be described as follows: upon the forehead rests a flat omega  ornamented with little discs, which is surmounted by a high omega Ω . The latter must be regarded as the jaws of a serpent which hold a human head, the row of teeth on the upper jaw forming a little penthouse for it. From the two extremities of the flat omega, framing face, neck, and breast, and likewise ornamented with discs, depends a U-shaped band, from the middle of which a bow with ends falls to the girdle in the form of an inverted tau \perp . At the point where the bow appears there is a little death's-head in a horizontal position. To the top of the high omega are attached two volutes, out of which proceed two feather-holders with plumes of feathers falling right and left. Above the volutes rises a kind of architectural crest surrounded by three great, broad feathers of the wild turkey (*Meleagris ocellata*) and feather scroll-work.

To the right of the warrior chieftain a captive kneels on the ground with his arms bound together, holding his toothed sword, point downward,

in his right hand. The distinguishing mark of a captive, in the form of two little glyphs, is carved upon the sword.

The remnants of color are bright red on the face and other portions of the body of the principal figure, also in the vacant space enclosed by the high omega (serpent's mouth); all the disc-chains of the ornaments, shaped thus Ω , U , I , C , are sky-blue (this color is of especially fine quality, and so distinct that it admits of no error); all the feather-work is green; the naked portions of the captive's body are bright red.

Stela 8 (Plate XVII). This stela is broken into several pieces. I was able to fit together the separately taken negatives of the three largest pieces, which are covered by the most important part of the sculpture. The lowermost fragment is still sunk deep in the soil of the terrace, in a perpendicular position; it displays, however, only a very little carving.

The breadth of this stone is 128 cm.; thickness, 43 cm. Its former height may have been something over four metres in all.

The two narrow side faces were decorated with double rows of glyphs. One of the broad faces, as it seemed to me, had once been covered by only an inferior kind of sculpture, which is now quite destroyed with the exception of a few slight remains. The more favored broad face has for its principal figure a warrior of high rank. This figure is represented in full front view, and his dress and head-dress exhibit extremely elaborate detail. His richly ornamented short upper garment has a border of sea-shells, and the loin-cloth below it is a network of cords. In his right hand the warrior holds a lance tipped with a little image; in his left he holds a shield; his head-dress is an enormous structure of scroll- and feather-work, and the top of the stela is finished off by three horizontal rows of glyphs of, I believe, twelve characters each. From each end of the lowest row four additional glyphs extend downward. Below the base line of the principal figure there are two rows of glyphs of eight characters each, which do not, however, occupy the entire breadth of the stone, because the captives kneeling to the right and to the left extend a little below the base line. It is plainly discernible that both the captives have their arms bound.

Remnants of color: the skin of all the figures is bright red; background, dark red; ornamentation, partly red, partly green, and partly blue; feather ornaments, green.

The eight sepulchral stelæ are all of a yellowish white limestone, hard enough in the dry season, but somewhat soft in the rainy season, when they are soaked with water; and it is this that hastens the destruction of the sculptured stones. Generally speaking, the sculpture is well and clearly executed on all the stones, with a great wealth of detail. There was no trace of yellow, black, or white among the remnants of color, either because these colors cannot withstand the action of the elements or because they were never used.

The stelæ having all been successfully photographed, we applied ourselves to the task of thoroughly exploring the acropolis, the principal structure of which is undoubtedly the temple of the eight stelæ. Following the ascents belonging to the continuation of the stone stairway (Fig. 17), we reached the plateaus of the mountain chain, which had everywhere been levelled and prepared for the building of numerous edifices of stone.

We examined the numerous half-ruined structures, — remains of chambers, passages, rear-chambers with triangularly arched vaults, half-buried entrances, etc., — but in all that débris we found no sculptured stones. Our attention was especially attracted by a very long edifice which we called *La Casa Grande*. It consists of a long, now ruined vestibule, with an entrance in its medial wall to a rear apartment of equal length, whose vaulted ceiling has fallen, while the long back wall still stands intact. Though the mountain range descends to the river in very steep and often perpendicular cliffs, I nevertheless succeeded in climbing down between the rocks with one of my men, in order to make a tour of inspection through that part of the city which lies nearest to the river. But here also, among countless heaps of ruins, we found nothing worth noting.

Between the acropolis and the hills of the transverse valley, where the cabins of the wood-cutters lie, the otherwise rolling country forms an extensive level area which occupies about the middle of the city. Here we found two large, square sacrificial altars, to which I afterward gave the numbers 3 and 4. It is clear that these altars, which I cleaned and photographed, must have had reference to some temples near by, in particular to a large temple which I afterward called *El Templo de la Estela de las Víctimas*.

At the foot of the dilapidated pyramid of this important edifice, along its south-southwestern side, we found four gigantic stelæ, lying flat on the ground, which I afterward numbered 16, 17, 18, 19. The stelæ had all fallen with the important sculptured faces upward, which were consequently wholly destroyed. We comforted ourselves with the hope that the faces sunk in the earth would have well-preserved sculptures. But this hope was not fulfilled. Some had no sculpture at all on the buried faces, and others displayed only certain wavy lines. The stones had evidently not been able to withstand the moisture of the earth; nevertheless double rows of glyphs could still be recognized on the narrow side faces of all the four stelæ, one even showing a figure in profile.

Somewhat discouraged by the negative results of our investigations of the four giant stelæ, we explored the forest in an easterly direction from the Temple of the Sacrificial Stela, and came to a small half-ruined structure, the ground-plan of which may be thus described: The projecting right wing, and also the now ruined left wing, had each four connected narrow chambers surrounding a middle room located somewhat below their

plane in such a manner that the fourth narrow chamber ran the whole length of the building and was therefore common to both the wings (Fig. 21). A now ruined entrance in the south front led into the middle chamber, which had a large stone bench built into it. The monteros, whose imagination is always stirred up by the thought of *casas cerradas*, not perceiving the entrance obstructed by débris, had made a breach in the wall of the narrow right side, but do not seem to have found the hoped-for treasure.

As I was not prepared to undertake further excavations likely to consume much additional time, after a stay of fifteen days among the ruins,

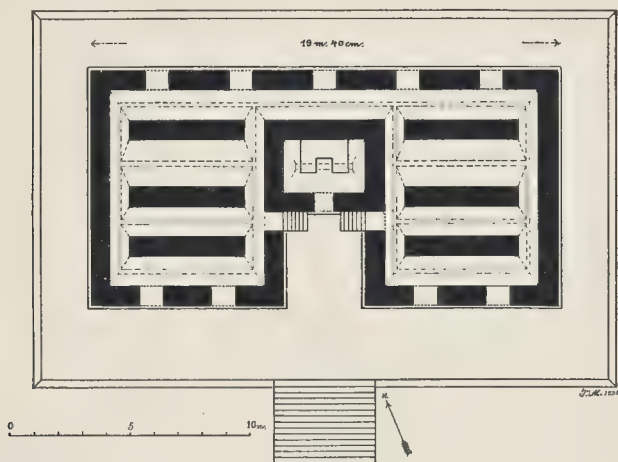


FIG. 21. — PIEDRAS NEGRAS: PLAN OF THE TEMPLE OF THE EIGHT CHAMBERS.

I concluded to set out with my men on my way back to Tenosique, whence I returned to Yucatan.

In 1897, while on my expedition to Yāxchilan, I again passed through Piedras Negras, but without attempting excavations of any kind.

Not until the year 1899, when I had organized an expedition under the auspices of the Peabody Museum of Cambridge, Mass., for the further exploration of the ruined cities on the Usumatsintla and of the Indian territories lying in that region, did I find it expedient to subject Piedras Negras to another investigation, in order to obtain definite results for the Museum, before risking time and money in uncertain wanderings, especially since the perpetually discontented men from Tenosique are never to be counted on for any length of time.

In the forests lying along the banks of the river, new lumber camps had been established since my last visit, which, by their offer of large sums of money, had attracted all the available men for miles around, so that I found great difficulty in securing a few men for my expedition. By the end of August, however, I was able to leave Tenosique with three men and the necessary pack-animals, having already sent a store of provisions and other things to El Cayo.

The palmleaf huts of the montería of Piedras Negras had entirely disappeared, and everything was already quite overgrown by the luxuriant tropical vegetation. For this reason I had to find quarters for myself and my men in one of the caves near the place of the ceiba. These caves afforded us excellent shelter in the rainy season, which was now in progress. We supplied our animals with fodder by daily cutting branches from the ramon-tree, which fortunately abounds in these forests.

We devoted the months of September, October, and November (1899) to the further exploration of the ruined city, with such good results this time that Piedras Negras now ranks with Palenque and Yāxchilan in respect of the number and importance of its sculptures.

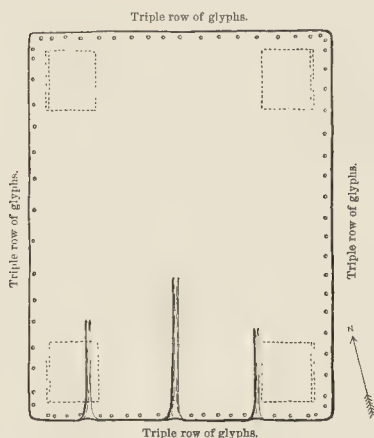


FIG. 22. — ALTAR 2.

I will now proceed to describe the new discoveries consecutively, in connection with those previously made by me, in order to be perfectly clear.

The Temple of the Three Stelæ 9, 10, 11, forming a part of the acropolis. Leaving the stone stairway of five steps and passing along the foot of the acropolis mountain range in the direction of the river, we came upon a well-preserved, rectangular sacrificial table or altar resting upon four pillars, which I called No. 2 (Fig. 22).

The length of the table is 220 cm. ; breadth, 172 cm. ; thickness, 35 cm.

Certain wavy lines on the surface of the table seem to indicate that it must once have had a sculptured bas-relief upon it, which is now totally worn away. The grooves for carrying off the blood, sloping toward one of the edges, are still plainly visible.

Around the four narrow faces of the table run three parallel rows of glyphs, which are quite small and have nearly all become indistinct. The

four edges of the table have been pierced by a series of little holes at an angle of 45° . Could they have served for suspending the skulls of the victims?

On the faces corresponding to the long sides of the table, the four supporting pillars have three perpendicular rows of glyphs of three characters each, that is, $4 \times 9 = 36$ glyphs, which are very well preserved, protected, as they have been, by the sacrificial stone.


The monteros, who perpetrate a great deal of mischief among the ruins of this wilderness, in spite of all prohibitions on the part of the Mexican government, have torn out one of the supporting pillars of the table, suspecting hidden treasures beneath it. It was, therefore, an easy matter to put the detached pillar in a good light and photograph its inscription (Plate X). The other three inscriptions, owing to the projecting edges of the sacrificial stone, are in an unfavorable light, and it would be necessary to make a mould of them if they are to be reproduced. The height of the little pillars is 91 cm., about one-third of which was sunk into the ground.

A little way back of the sacrificial table rise the steps and terraces belonging to a small temple standing on a considerable eminence, the front apartment of which is in ruins, while remains of the rear apartment are still standing,—a fact which I had already observed during my first expedition. Among the débris of the ruined façade I found the various pieces of the lintel slab, which I called No. 5. Unfortunately its bas-relief was almost wholly effaced. It was, however, still possible to discern that it resembled a scene similar to that on lintel No. 4 (Plate XXXII), that is, warriors kneeling before a *Halachvinic* (warrior chieftain), with descriptive glyphs overhead. It was possible to recognize distinctly that the chieftain, who holds a lance in his right hand, has on the same peculiar round head-dress as the one worn by the principal person in the bas-relief of lintel 4. Unfortunately the whole thing was broken into such small pieces and was so weather-worn that it was impossible to fit the fragments together so that they could be photographed.

Upon the second terrace, rising about eight metres above the natural level of the ground, formerly stood the three stelæ which, in my enumeration of the whole, I have numbered 9, 10, 11. They are all three broken in pieces, but most of them having fallen with the sculptured face downward, they are in that respect well preserved. The backs of the stelæ were smooth, the sculptured fronts had faced the esplanade, and the sides had also been ornamented with sculpture.

Stela 9 (Plate XVIII, 1). Of this stela three fragments, which held the most important part of the sculpture, lay on the ground, while the bottom piece and a piece of one of the upper corners could not be found. The stone may have been about four metres in height; the breadth is 112 cm.;

the thickness, 42 cm. The two narrow side faces have a double row of little glyphs, most of which have become quite indistinct. One of the broad faces is smooth, without any sculpture whatever; the other has a bas-relief, of which the principal figure is a richly dressed warrior chieftain in front view, whose right hand holds a foreshortened lance surmounted by a death-mask, and his left arm a shield and ornamented pouch. The short tunic has a fringe of sea-shells, and over it, beginning at the neck, falls a long scarf which also seems to be ornamented with shells. (A similar scarf with shells, of a somewhat different design, is worn by several figures of warriors at Yāxchilan.)

Above the forehead on a flat omega  of little discs, lies the main body of the circular head-dress, with a small glyph in the centre. To either side of the sphere is attached an ornament, worked in elaborate detail, from which proceed spreading plumes of feathers, while on top there is an expressive mask, which is evidently meant to look like a face, whether regarded in its normal position or upside down. Above this face great bundles of feathers proceed out of the top and sides of an architectural ornament, thus giving this remarkable head-dress the form of a cross. A prisoner of war, with his arms bound, kneels on the ground to the right of the warrior.

Although the sculpture has now largely crumbled away, it still shows traces of very nice detail in execution. There are no remnants of color visible.

Stela 10 (Plate XIX). This stela was no doubt thrown down by a falling tree upon the ground in front of the pyramid, and broken in two pieces in its fall. The lower half with the corresponding portion of sculpture fell face downward, and is consequently preserved, while the upper half with the upper half of the sculpture is destroyed, because it fell face upward, owing, no doubt, to a rotary motion in falling.

The height of the lower piece, taking a perpendicular line through the centre, measured 230 cm., the upper piece 185 cm.; total height, therefore, 415 cm. Breadth toward the centre, 108 cm.; thickness, 38 cm.

The back is smooth. One of the narrow side faces has two rows of handsome glyphs, and an initial glyph which occupies a space equal to that of four other glyphs. These glyphs have crumbled away on the lower piece, but on the upper one, which was buried deep in the earth, they are well preserved, making 1 + 14 preserved glyphs. The other narrow side face has an upright figure in profile, and above it eight glyphs which have become rather indistinct. Of this sculpture the breast, face, head-dress, and the eight glyphs belong to the upper piece.

The broad face with the preserved piece of sculpture has at the bottom (not counting, of course, the portion sunk in the ground) two horizontal rows of large glyphs, four in each row, that is, eight in all. These

are executed in very flat relief, while the principal figure is in very high relief, and they are not in the style of writing usual on monuments, but are a simplified form of it, which I call "the second manner of Maya writing."

Above the glyphs stands a gigantic figure in profile representing "the man with the tiger's paws," well preserved, from the tiger's paw to the girdle. He wears closely fitting leggings of tiger-skin, and his foot has tiger's claws.

In front of this figure is a kind of throne embellished by a splendid head and a certain kind of ornamentation in horizontal lines. Upon this throne sits, in Turkish fashion, a personage of rank drawn in profile, with his back turned to the principal figure, and well preserved as far as the forehead.

As to remains of color, traces of red can still be discerned on the arms and thighs of the person of rank and also on the throne.

It is to be regretted that the upper part of this stela is destroyed, for it would be interesting to compare "the man with the tiger's claws" of Piedras Negras with the one at Seibal.

Stela 11 (Plate XX, 1). I found a stela with a god, which had fallen from the edge of the second terrace and was broken in two pieces. It lay inclining toward the lowest terrace at an angle of 45° . It was quite impossible to set up the heavy stones in this desperately awkward position. I, therefore, had them hauled down on logs to the first terrace, where they were turned over and photographed.

Whole height of the stone, 395 cm.; breadth in the middle (owing to the convexity of the side faces), $3 + 103 + 3$ cm.; thickness, 45 cm.

The back of the stela is perfectly plain; the narrow side faces, however, are covered with sculpture. On one of the narrow sides there is a well-drawn figure in profile with three little glyphs by the side of its plume of feathers; above the latter a double row of glyphs, $5 + 5$, and quite at the top, but weather-worn, the initial hieroglyph, which occupies a space equalling that of two other glyphs, amounting to fourteen glyphs in all. This side face is very well preserved.

The other side face has a figure in profile standing upright; behind it and crowded closely up against it, is another figure, a head shorter. The space above these figures is filled in by a double row of glyphs: $7 + 7 = 14$. The sculptured figures on this face, though recognizable, are not so clear and well preserved as those on the other.

The lowest portion of the broad sculptured side is naturally smooth. It measures 108 cm., of which two-thirds had been walled into the ground. Then follows 101 cm. of decoration in very flat relief, reaching to the lower edge of the niche. In the middle of this bas-relief and on its base line is a kind of circular altar over which a tiger-skin is spread, with some pieces

of wood laid crosswise. Upon this lies a naked human form, whose head, arms, and thighs hang down over the altar. From the opened abdomen of the victim (?) rises a bulbous vessel, out of the neck of which comes an erect plume of feathers. In the background rises a T-shaped structure of beams, from either arm of which depends a graceful arabesque of grotesque faces and scroll-work. All traces of color have vanished from the lower part of this relief, while on the sculpture in the niche, which lay concavely over the ground but untouched by it, the colors have been preserved quite distinct and fresh. Only the very top of the stela, which was buried in the earth, is very much disintegrated.

The god, probably Ketsalkoatl, sits cross-legged in Asiatic fashion, on a step in the niche. He is represented in full face, almost wholly in high relief. His right hand rests on his right thigh, and he holds an ornamental pouch in his left hand. A horizontal breastplate with a little mask upon it is attached to the green breast-cape. The cuffs at his wrists are green, likewise the round ear-pegs. All the naked parts of the body — the face, arms, and thighs — are bright red.

The head of the figure is surmounted by a green serpent's head with red eyes and red open jaws, out of which develops the great ribbed turban, surmounted in its turn by an expressive little head. The scroll-work to the right and left of the serpent's head is partly red and partly green. All the feather-work is bluish-green; the rest of the background is dark red.

The niche is finished at the top by a curtain, looped up in four places, and fastened to the edge above by tying, while along each side of the niche runs a wide border of four and a half simple glyphs (in the second manner of writing).

A horizontal line above the curtain separates the latter from the ornamentation at the top, which seems to have consisted of grotesque faces and scroll-work, but is now very much worn by the action of the elements.

The Temple of the Lintel with the Consecration of the Warriors and of the Stela with the God and the Victims on the Platform Above. In Spanish simply: *El Templo de la Estela de las Víctimas*. During my second exploration of Piedras Negras I devoted especial attention to the temple at the foot of the pyramid, of which I had found the four great stelæ lying upon the ground, and the two great sacrificial altars, because I was convinced that the site ought to yield much more. I climbed up by the half-ruined steps of the pyramid, for there was no trace of a front stairway, and investigated the ruins on the platform above.

For the better comprehension of the plan of the entire structure, let me say that the façade of the temple in question fronts south-south-west. On this side the pyramid steps with their retaining walls formed

the connection between the normal ground level and the highest platform, which merges in the mountain range behind, upon whose receding summits no further vestiges of buildings could be found.

The ruined temple itself is an oblong structure of the size usual for a building, with a front apartment of three entrances, after the manner of building in these parts. The façade is in ruins, but the entire rear wall as well as the side walls are still standing. A stairway, built against the middle of the rear wall of the temple, once led up to the flat roof, which is now fallen in.

It is possible that the temple had chambers in the rear, corresponding to the long vestibule, but this could not be ascertained without undertaking an excavation. It would be still more difficult to determine whether the edifice had a roof-comb or not.

Convinced that the façade must have had three entrances, I made a slight excavation on the platform near the middle of the mass of ruins in front of the temple and was fortunate enough, after removing a few stones, to find the sought-for middle lintel, which was adorned on its lower face with a well-executed, very interesting piece of sculpture. The slab was cracked in two, but, excepting the line of fracture, the sculpture is admirably preserved, only the colors have entirely disappeared. I called this lintel No. 2 (Plate XXXI).

Length of slab, 129 cm.
Breadth of slab, 58 cm.
Thickness of slab, 15 cm.

Length of sculpture, 113 cm.
Breadth of sculpture, 49½ cm.

Upon the base-line of the picture stands the principal figure, the Halachvinic (halatšvinik), or warrior chieftain, richly dressed and wearing a great helmet with plumes of feathers. In his outstretched right hand he holds a lance, on his left arm a quadrangular shield. Behind him stands the second in command, or adjutant, likewise armed with lance and shield. To the point of the lance are attached five little hieroglyphs, probably expressing the command which the Halachvinic is giving the six warriors kneeling before him. These warriors, doubtless subordinate chieftains, are all well dressed, and wear on their heads helmets with plumes of feathers. Each holds a lance in his right hand; the shield on the left arm being concealed, owing to the position of the body. The sculpture is bordered on the left (from the spectator) by six large hieroglyphs,—one large initial glyph and five chronological representations of faces; on the right by two perpendicular rows of small glyphs, 10 + 10; on top by two horizontal rows of small glyphs, 22 + 22. In addition to these are thirty-six still smaller glyphs, in three rows of twelve each directly over the kneeling warriors. It seems evident that six of these

glyphs, in two columns of three each, belong to each of the warriors. In all, six large glyphs and one hundred and five smaller ones.

After so successfully finding lintel No. 2, we at once proceeded to search for No. 1. But this time the matter was not so easy. As the esplanade in front of the temple is scarcely three metres wide, the débris of the ruined façade had mingled with that of the retaining walls of the terraces, and, to add to the confusion, a gigantic tree, blown down by a storm, lay at full length along the dilapidated slope from the former entrance of the temple to the foot of the substructure. As we were in the midst of the rainy season, it was impossible to burn the half-decayed, water-logged trunk. Hindered by the tree, we searched about to the best of our ability. At last below, on the ground at the base of the pyramid, we found a small corner-piece of sculpture, which I at once recognized as belonging to the sought-for lintel; and this strengthened my conviction that the main portion, covered by débris, must lie somewhere under the tree.

This corner-piece (Plate XXX) justifies the surmise that lintel No. 1 is also of great interest. It represents a scene quite different from that of No. 2, and is possibly taken from every-day life. It may be assumed that this piece of sculpture was of two kinds: A border of figures and glyphs in very flat relief, and a group of small, very delicately executed figures in half relief, occupying the central portion of the face of the slab. The fragment of border on this corner-piece shows the small figure of a man dressed in a long tunic held together over the abdomen by a broad girdle, to the front of which is attached a large face-mask. His head is covered by a simple cap, and his hands seem to be bound together in front of his neck. Five miniature glyphs are incised in front of the little man and on either side, above his head, the lowest glyph of a short series is seen. The little half-relief figure of the middle picture is that of a man with arms crossed over his breast and his face entirely demolished.

Stela 12 (Plate XXI). We were quite unsuccessful in finding lintel No. 3, owing to the uncertainty as to whether it lay buried under débris above on the esplanade, or somewhere on one of the terraces, or below on the level ground. In its stead we found in a little open square on the same platform, at the left flank of the temple, the shattered remains of a great stela (the twelfth in my general enumeration) with a god the sculpture of which, in spite of the fractures, was very well preserved, as all the pieces had fallen with the sculptured face downward. After we had disengaged the three lower pieces and set them up, we came to the conclusion that the entire upper half was missing. We therefore examined the ruined slope on the side on which we had found the stela, and finally, far below on a terrace about three metres above the level ground, we found the missing piece, which we also excavated and set up.

Under such difficulties we took some negatives on celluloid plates, which we afterwards carefully cut out and fitted together on a glass plate, thus procuring a picture 47½ cm. in length, which distinctly shows all the sculpture still preserved.

I estimate the height of the sculpture from the base line at the bottom upon which the lowest row of captives are crouching, to the very top, at about three metres, to which at least one metre more should be added for the lowest undecorated part. The breadth of the stone is 103 cm., and the thickness 42 cm.

The back of the stela has no sculpture at all, but the narrow side faces have double rows of glyphs, partly preserved and partly destroyed.

The god occupying the upper part of the stela sits upon a kind of throne, with the right leg hanging down over it, and the left one drawn up and lying upon it. In his right hand he holds a kind of lance, and his left hand rests upon his left knee. He wears a carefully executed cape of scales or short feathers, and a necklace of small leaf-shaped plates (not round beads), and upon his breast a handsome cruciform medallion, which consists of a little bright-red figure holding a St. Andrew's cross with both hands and standing on a triple pendant, while to the right and left of his shoulders a similar triple ornament completes the form of a cross. His helmet supports a great bird's head, from the fan-like crest of which great curved plumes proceed. The graceful figure of the god, painted bright red, inclines graciously toward the priests, who are below him and are bringing him a number of captives for sacrifice. One of the priests wears as a head-dress a tiger's head with red claws and bunches of feathers (?) coming out of the mouth; the other wears a peculiar pointed hat with a large round cushion on top, from which two long feathers stand up.

On the lowest base line I count six captives, bound together with ropes. Among them is an old man, with emaciated limbs, sadly casting his eyes on the ground. Perhaps his arts of magic have brought him to this distressing pass. He holds a little plaited box in his left hand. Close beside him is an ugly "savage" of that period. His face is hairy, and he looks like a real barbarian. Another captive holds up six slender little sticks.

In the middle, above this lowest group, there are two more figures, while two priests stand upon steps to the right and left. Upon a still higher step sits a man somewhat more adorned, perhaps a captive of high rank.

There are twelve personages in all represented upon this stela. The custom of filing the teeth in the shape of a saw seems to have prevailed among these condemned men, as can be seen through the half-open lips. Almost all of them have a number of knobs or beads around the lobe of the ear, and also on the chin or on top of the nose. All the captives have miniature hieroglyphs incised upon the breast or thigh or on the background in their immediate vicinity. There are likewise several delicately executed

inscriptions on the throne. I find in all $2 + 2 + 2 + 2 + 3 + 3 + 4 + 2 + 3 + 3 + 2 + 3 + 3 + 4 + 4 + 4 + 4 + 3$, making a total of 53 hieroglyphs, of which number only the three beside the handsome tassel have become indistinct.

Various remains of bright-red color are still to be seen on the naked portions of the body of the principal personages, as also on some of the ornaments, the inscriptions, and on the background generally. All other colors have disappeared.

Stela 13 (Plate XVIII, 2). Upon the ground below I found a stela of medium size, broken in three pieces, which had probably fallen down from the highest terrace. To this one I gave the number 13.

The whole height of the stela may once have been very nearly three metres. Height of sculpture from the base line to the top, 170 cm.; breadth about 95 cm., and thickness 36 cm.

The narrow side faces have a double row of glyphs, very much impaired. The back of the stela is plain.

The broad sculptured face shows a richly dressed personage who is scattering cocoa-beans (?), the symbol of prosperity (?), with his right hand, and holding with his left an ornamental pouch with an appendage of conventionalized rattles. The little glyph on the front of the pouch shows the number $13 = \parallel = \text{oxlahun}$ —on one side of an oval containing a little bust: equivalent to *ahau-Kabtun*. It is probable that the meaning of this glyph is *oxlahun-ahau-Kabtun*,* that is, the thirteenth series of years.

This presumably beneficent deity wears buskins and breeches of tiger-skin, a red girdle with a red border of sea-shells, and a very handsome face-mask in front, from which depends a long bow with ends.

The breast-cape consists of little cylinders and stone beads. Below the cape the breast is further adorned with a medallion, upon the smooth surface of which I am unable to discover a design. The helmet is ornamented in front with the head of an animal and on top and at the back with plumes of feathers. The clear spaces of the background display delicately incised glyphs, $3 + 4 + 4$. Traces of red are discernible only on the pouch, the face, and the girdle. All other colors have disappeared.

Stela 14 (Plate XX, 2). Buried deep under a mass of debris at the foot of the half-pyramid, I found a stela with a niche resembling No. 6, but of better workmanship. This also had doubtless fallen from the top terrace, and in its fall had been broken in two pieces,—a large upper and a small lower one. The whole height of this stela is 282 cm.; breadth, 82–85 cm.; thickness, 41 cm. The back face is perfectly smooth. The narrow side faces have two perpendicular rows of glyphs, very well preserved on one side and entirely worn away on the other. The relief on the sculptured

* *Katun* is the shortened form of *Kabtun*, = hand-stone, used as a support for historical and other representations of stucco-work, etc.

side is injured only in a few places; otherwise it is preserved in all its nicer details, but only partially as to its original colors.

On the lower base line stands a man of rank, in profile, looking expectantly up to the god in the niche. He is dressed in a long tunic which reaches to his feet. His head covering seems to terminate in a tiger's head in front, and a plume of feathers falls down at the back. In his right hand he holds a little leather bag tied up with a fine cord, and in his left a flabellum of green feathers with a red handle.

At the feet of this exalted personage is a round altar, the ornamental superstructure of which can only be comprehended by comparing it with the similar representation on the lower part of Stela 11. Here (that is, on Stela 14) also is seen a victim, flung across what is doubtless a tiger-skin and pieces of wood laid crosswise. In this case the face, hanging down over the edge of the stone, is represented in full-front view. Three beads of the necklace are still plainly recognizable. Rising flames seem to meet over the breast, and above them is the bulbous vessel, like the one on Stela 11, with a plume of feathers proceeding from its thick neck. The scroll-work and the structure of beams also recall the decoration on the lower part of Stela 11. Bright-red scroll-work runs up the right and left edges of the niche as far as the curtain, which is divided into four parts (that is, tied up with cords in three places), and has a horizontal band of six simplified glyphs (second manner of writing) above it. Above this band is a fantastic green mask with red eyes and mouth. It is crowned by a diadem of large discs with scroll-work on either side and feathers on top.

All the sculpture described above is in very low relief, but the bright-red god, who sits enthroned cross-legged in the niche, in Asiatic fashion, is in very high relief and is represented in front view. His right hand rests upon his right knee; his left hand, now broken off, held an ornamental pouch with the appendage of conventionalized rattles, which in this case does not hang down over the edge of the niche, but lies upon its floor. The breast is covered by a green cape of scales and a horizontal breastplate, but the latter is very much injured. The bright-red face of the god is smooth and beardless. The lips are wide apart, as if the god were speaking to the people. Large round ornaments are in the ears. The head is crowned with an elaborately executed serpent's head, surmounted by a fantastic little human head. Both are for the most part green, the eyes and mouths only being red. The teeth in the serpent's mouth are saw-shaped. The little head is in its turn surmounted by an oval with the closed hand, which, being contiguous to the curtain, leaves no room for a crowning plume of feathers. Green feathers, however, fall from each side of the head-dress.

Here and there delicately incised glyphs are applied. I can count $4 + 4 + 4 + 4 + 3 + 3 + 4$ (?).

Stela 15. Searching the ruins in the right flank of the structure, I found a fragment of a stela, but failed to find the remaining pieces. On this fragment is carved a kind of reptile in high relief. A row of glyphs evidently once ran along each one of the narrow side faces.


Stelæ 16, 17, 18, 19. I thus numbered four large stelæ, the sculptures on which are destroyed.

Close by Stela 18, I found a circular altar two metres in diameter, broken in two pieces. Neither on its upper surface nor on the sides of its cylindrical columns was there a design of any kind. The slab had once stood on three strong columns, one of which I dug up to find out whether it had an inscription or not, but it was perfectly smooth. I call this altar No. 5.

We had accordingly found in Piedras Negras five altars in all: two round ones and three square ones. The Yāxchilan custom of placing round altars in front of all monumental edifices, on both sides of stelæ, and generally in open squares and on terraces, very plainly did not prevail in Piedras Negras. In their stead great sacrificial altars were set up in the principal open spaces common to both the adjacent temples and the deity-stelæ. In addition to these, short columns are found here and there by the side of a stela, probably for the reception of small sacrificial gifts.

I will add here, that the wood-cutters found in this ruined city — who knows where? — one of the little pillars of a small circular table, on the front of which were two perpendicular rows of five well-preserved glyphs each. As the stone — 46 cm. in height, 21 in breadth — was not very heavy, they had carried it to Tenosique and as far down as Cármén, to show it as a curiosity to their friends there. When I returned by way of El Cármén, this long-forgotten stone, which I re-discovered in a hut outside of the town, was presented to me by the heads of the wood-cutting establishment (Plate XI).

Stela 20. Turning a little south of Stela 19 (that is, south of the left wing of the entire structure to which it belongs), a few steps will bring one to a little stela, 83 cm. in breadth, broken in two pieces. The sculptured side, having fallen face upward, is wholly disintegrated; the side lying upon the ground has no sculpture at all. The narrow side faces are also plain.

Stela 21. Pushing forward a few steps further from Stela 20, I found a stone, 115 cm. in height, shaped like the angle of a pointed arch. The sculpture which was once on the front face of this stone is  wholly destroyed. The back had no sculpture, but there were faint traces of glyphs on the narrow side faces. In searching for another stone which might supplement the one just found, we came upon numerous shards of incense vessels, dishes and bowls of every kind, as indeed remains of earthen vessels, often of the most delicate workmanship, are generally found in the vicinity of all stelæ.

To the Temple of the Lintel with the Consecration of the Warriors belong no less than ten stelæ: 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, of which only three, 12, 13, 14, could be photographed.

Before we leave this half-pyramid with its temple and terraces, we will turn once more to the two great sacrificial altars 3 and 4, on the ground at its base, which I photographed in 1895.

Altar 3 (Plate VII, 2, and Fig. 23) is 196 cm. long by 133 cm. broad. The thickness of the slab is 34 cm. It is broken in two pieces lengthwise, but has not fallen to the ground. Around the outside, along the four narrow faces of the table, are the much weather-worn remains of two rows of glyphs. The upper surface has neither ornamentation nor grooves to carry off the blood. The four supporting pillars are quadrangular in section and unornamented.

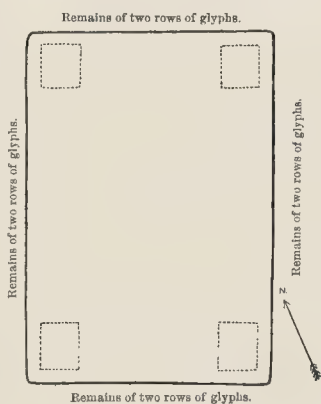


FIG. 23. — ALTAR 3.

Altar 4 (Plate IX, and Fig. 24) is 190 cm. long by 180 cm. broad. The thickness of the stone is 40 cm.

This slab is likewise broken in two lengthwise, but has not yet fallen

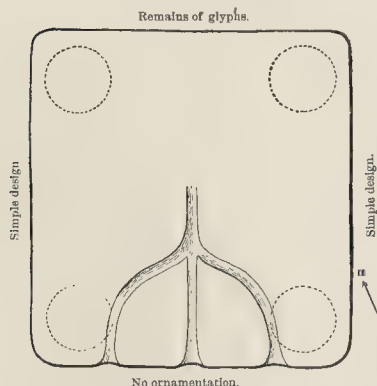


FIG. 24. — ALTAR 4.

to the ground. The northern face seemed to have traces of glyphs, but I could find nothing at all on the southern face. The eastern and western faces both have remains of a simple design, but not of a glyphic character. The upper surface seems to have had no sculpture, but three grooves to carry off the blood branching out from a central groove are still distinctly visible.

Of especial interest are the four death's-heads, 76 cm. in height, which support the sacrificial stone. Their form, however, so strongly approaches that of the serpent's head on the façades of Yucatec edifices, that I am in doubt as to whether they are really to be regarded as death's-heads or as serpent's heads. They all have a small indistinct glyph on the forehead. I think I still detected traces of red about the eyes.

The Temple of the 22d and 23d Stelæ. Going in a southerly direction from the base of the pyramid of the Temple of the Lintel with the Consecration of the Warriors, past the 20th and 21st stelæ, a low rocky hillock is reached, upon the upper platform of which are the scanty remains of the walls of what was once a temple with a façade, that must have fronted north. Upon this upper platform, not in line with the centre of the whole structure, but toward the corner of the right wing, I found Stela 22. It had unfortunately fallen with the sculptured side upward, which was consequently entirely worn away by the action of the elements. The back of the stela was perfectly smooth. The two narrow side faces had double rows of glyphs in a partial state of preservation. This principal portion of the stela, which had been broken in two near the bottom, is 240 cm. in height, to which about one metre more should be added in imagination. The breadth of the stela across the middle is 95 cm.; thickness, 42 cm.

On the level ground in front of the whole structure I found Stela 23, unfortunately quite shattered, weather-worn, and crumbling. It had once had sculpture on both of the broad faces, and two perpendicular rows of glyphs on each of the narrow side faces. The height of the stone must have been about four metres; the breadth across the middle is 105 cm.

With the help of my men I set up the large lower piece of this stela, hoping that the sculptured face which had been turned towards the ground would still be preserved. The sculpture consisted of horizontal rows of glyphs which formed the base of the actual relief. Most of the glyphs had unfortunately scaled off so badly that it was impossible to photograph them. Those that were not destroyed still showed distinct traces of red color.

The Temple of the 24th, 25th, 26th, and 27th Stelæ. Constantly roaming about in search of sculptured stones, we came to the site of a temple with faces west-northwest. A terrace rises on that side only about three metres above the level ground, while at the rear the masses of débris from the ruined temple, mingling with the stones of the equally dilapidated masonry of the substructure, reach far down to the road to Tenosique.

On the edge of the terrace (probably in front of the façade of the ruined temple) formerly stood two stelæ, 25 and 26, which have fallen down to the ground at the foot of the terrace. On the ground, to the right and left of the terrace, stood two other stelæ, 24 and 27. The one on the right wing, or Stela 24, had fallen with the sculptured face turned upward, which was consequently quite worn away by the action of the weather. The back face had no sculpture at all. The breadth of this very much impaired stone is 113 cm. A short piece of a thick column, probably intended for the reception of small sacrificial gifts, stood close by.

Stela 25 (Plate XXII). This stela had fallen from the edge of the ter-

race with the sculptured face downward, which was consequently very well preserved. The face which had fronted the temple was perfectly smooth. The two side faces seem likewise to have been smooth, for I could not find a trace of glyphs upon them.

The height of the stone—including the smooth piece broken off below—is 290 cm.; of these 190 cm. are occupied by the sculpture, measuring from the bottom line of the relief (not including the incised glyphs) to the upper edge of the stela.

In a niche executed in rather low relief, a richly adorned personage sits cross-legged on a kind of dais, which is ornamented with a peculiar design, meant, no doubt, to suggest a heap of bones. The figure in front view is executed in vigorous, high relief.

From a breast-cape, made of large and small beads, depend three medallions,—one on each shoulder and one in the middle. The god in question holds an ornamented pouch in his right hand. In place of a nose the somewhat impaired countenance seems to have had a depression, to suggest the idea of death, as in the case of certain mortuary images at Chichen-Itza. The two round ear-ornaments are very distinct.

The enormous head-dress is worthy of note. It is formed of a fantastic serpent's head which merges into plumes of feathers on the top and at the sides.

Below the dais of bones (?) is a very irregular ornamental design with a band running perpendicularly through the centre, upon which three foot-prints are incised. A band of simplified glyphs (second manner of writing), comprising eleven oblong characters in all, runs along the right, left, and upper sides of the niche. Above the upper edge is a conventionalized mask with feathers and scroll-work to the right and left of it.

The stela is finished at the top with two horizontal rows of nine glyphs each, while a perpendicular row of thirteen glyphs runs down each side, making forty-four glyphs of the monumental manner of writing, very well preserved throughout.

Quite at the bottom, on the otherwise smooth surface of the stone, along the bottom line of the ornamented base of the niche, run two horizontal rows of incised glyphs, which have mostly become indistinct, owing to their want of depth, and because the fracture of the stone runs through them.

Only minute remnants of bright-red color can still be seen on the glyphs, the eyes and the ornamentation of the serpent's head. There are no other traces of color left.

Stela 26 (Plate XXIII). When this heavy stone fell from the edge of the terrace, it broke into one large piece, three smaller ones, and innumerable fragments that could no longer be fitted together. The photographs, however, of the larger pieces, whose sculptured sides show no trace of decay, give an adequate idea of the nature of the relief.

The back-face of the stela is without sculpture, but each narrow side face has a row of glyphs, which are almost all destroyed.

I estimated the height of the relief from its base-line to its upper edge to be about 248 cm., to which should be added about one metre more, to allow for the plain part formerly sunk in the masonry of the terrace. Breadth near the centre, 129 cm.; thickness, 30 cm.

The principal figure, represented in front view and executed in quite high relief, holds in his right hand a staff, which I cannot exactly call a lance, because it is curved at the top and ends in an animal's head; on his left arm he carries the rectangular shield, upon the smooth surface of which a design is delicately incised. It can be said of the imposing helmet of the warrior, that it furnishes an example of the way in which the original serpent's head was completely transformed into omega shapes and arabesques. In reference to this question a comparison of the figures photographed by me would, I am sure, prove convincing. The development of the Ω , C, U, L shapes is fundamentally the same, on this stela, as that displayed on the allied figure of Stela 7, the details only being differently treated.

The surrounding ornamentation of feather scroll-work very gracefully finishes the high omega of the head-dress. I must not forget to add that the omegas almost always, and sometimes the Us, or the ear-discs, are perforated with little holes, presumably for holding little pegs upon which certain ornaments could be hung.

A captive with arms bound kneels on either side of the principal figure. There are three glyphs above one of the captives and four above the other. Here and there on the skin of the personages remains of red can still be distinguished. Other colors have disappeared.

Stela 27. The stela which had stood on the ground to the left of the terrace mentioned above and which I numbered 27, lay unbroken where it had fallen. The upturned face, now entirely worn away by the action of the weather, must formerly have borne the sculpture. I had great hopes of finding an interesting relief on the uninjured face which was buried in the earth; and for this reason I had the stone lifted up a little way by means of the windlass. But, to my sorrow, I found this face to be perfectly plain, nor did the narrow side faces have glyphs of any kind.

The whole height (length) of the stone is 280 cm.; breadth, 110 cm.; thickness, 35 cm. Beside it stood another little column for sacrificial gifts.

The Temple of Stela 28. Proceeding on a line with the temple of the four stelæ (24, 25, 26, 27), we found a little to the rear the retaining wall of a platform about three metres high, upon which lie the ruins of a small temple. Its now demolished façade must have fronted west-northwest, and the edifice could have had but one single apartment. I succeeded in excavating the lintel of the doorway of this apartment, but it was unfortu-

nately quite without sculpture of any kind. On the edge of the terrace, in front of the temple, a gigantic stela had formerly stood, and to this I gave the number 28. It had fallen to the ground at the foot of the terrace, and in so doing had broken into one large and three small pieces. Although the sculpture, executed in very high relief, had fallen face downward, it was so greatly impaired, by scaling off and by the action of the weather, that it could not be photographed. Nor was it possible to discover whether the narrow side faces had once had rows of glyphs or not. The stone must have been about three and a half metres high. Its breadth is 165 cm., and its thickness almost twice that of other stelæ.

The Temple of the Broken Glyph-stela, 29. Ascending the rising ground lying diagonally opposite the last-named temple, we came to the retaining walls of the pyramidal substructure of a little temple which formerly crowned the upper platform, but is now a mere mass of ruins. The temple probably consisted of but one apartment, its façade fronting northwest. Above, on the platform in front of the ruined temple, I found a small stela with glyphs, 29 (Plate XXIV) in my general enumeration, which was broken in one large and three small pieces.

The three small fragments bore the upper half of the inscription in a fairly good state of preservation, and these I dragged down the side of the dilapidated pyramid in order to photograph them in a suitable light at the foot of the substructure. The entire lower half of the inscription, which is on the large fragment, had crumbled away so completely, under the action of the elements, that it could not be photographed. The glyphs were divided into four perpendicular rows of eight characters each. But as the initial glyph occupies the space of two of the others, there are really thirty-one. Of these $1 + 3 + 3 + 4 + 4 = 15$ are preserved.

The stone is 82 cm. in breadth; its height may have been about two metres.

Little remnants of color prove that the whole side bearing the glyphs had once been painted red.

The Temple of the Cleft Stela, 30. On the left wing of the substructure of the temple of the 29th stela just mentioned, and closely adjoining it, rises the much higher pyramidal substructure of a neighboring temple, which is likewise in ruins, and which also fronted northwest. I could find nothing of any importance on the platform among the ruins, but below on the ground in front of the substructure I found a small stela about two metres in height, cleft lengthwise, which had doubtless fallen from above. It had unfortunately fallen with the sculptured face upward, which was entirely destroyed in consequence. To this stone I gave the number 30.

Stela 31 (Plate XXV). On the level ground in front of the two temples, on what might be considered the middle line between the two, but placed considerably forward, I found a gigantic stela, archaic in character, to which I gave the number 31. It was broken into two great pieces: an under one 148 cm. and an upper one 235 cm. in height, and furthermore into two unwieldy blocks, which once filled up the space between the two great pieces, so that the total height of the stone must have been about five metres. The middle width is 152 cm.; thickness, 52 cm. The sculptured side had fallen face downward. The back had probably never been sculptured, and the side faces were so weather-worn that it was impossible to detect even a trace of glyphs. That portion of the sculpture which was on the lower fragment had for its base several horizontal rows of glyphs in very low relief, which have become quite indistinct. Above them are seen the feet of the hero or god. Then comes the fracture, and the sculpture on the blocks which belong between the lower and the upper fragments is wholly obliterated. My men set up the large upper fragment, by means of the windlass, so that I could photograph it. The sculpture is destroyed on the left side of the figure, but what remains proves clearly that it represented a personage attired in a manner similar to those on Stelæ 7 and 26 (Plates XVI, XXIII).

In this instance the hero or god likewise holds in his right hand a crook ending in a grotesque animal's head. The face is framed in ornaments shaped like **L**, **U**, **Ω**, **C**, as were the faces on the above-named stelæ. Even the little holes in the **U** and the high **Ω** are to be seen, intended, no doubt, for the insertion of little wooden pegs, upon which to hang ornaments and trophies. The stela is finished at the top by four horizontal rows of glyphs, which have become indistinct.

In spite of the serious havoc wrought by time and weather, there were still distinct traces of bright-red color visible on the face, the ear-discs, breast-cape, and **U**-shaped ornament.

The Temple of the Lintel with the Warriors and the Captive (4) and of the *Six Stelæ*, 32, 33, 34, 35, 36, 37. Opposite the two temples just described lies the temple of the lintel with the warriors bringing a captive to their chieftain. The entire structure fronts east-southeast, and the back overlooks the adjacent river (Fig. 25).

Upon the ground in front of the temple, in line with the centre of the whole structure, formerly stood a sacrificial column, which now lies crumbling and half buried in the earth.

From this column a stairway leads up to the first terrace, upon which stood six stelæ,—three on each side of the stairway,—part of which are entire and part lie broken in pieces on the ground. The massive substructure

ture of the temple forms three steps, the masonry work of which is in part well preserved, and is interrupted in the middle of the façade side by a little stairway leading to the upper platform, upon which formerly stood the temple, consisting of a single apartment. Behind, the hill slopes far down towards the river. I was successful in excavating the lintel—4 (Plate XXXII) in my enumeration—of what had once been the doorway of the temple. It displayed an interesting group of warriors, together with glyphs on the sculptured side, which was lying face downward on the ground and which had been its under side before it fell.

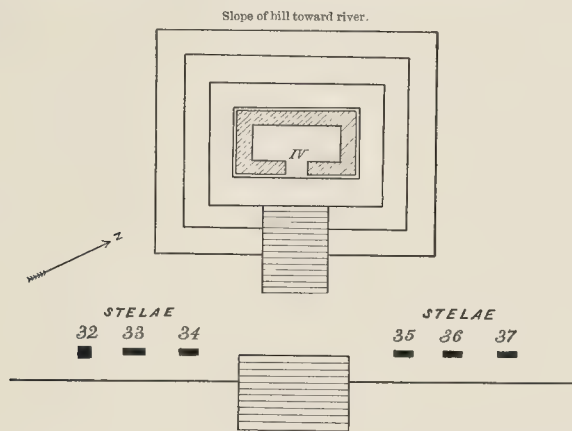


FIG. 25. — PIEDRAS NEGRAS: PLAN OF THE TEMPLE OF THE SIX STELE, AND LINTEL 4.

Length of the stone, corresponding to the lengthwise position of the sculpture, 124 cm.; actual length of sculpture, 109 cm.; breadth of the stone corresponding to the height of the picture (also thickness of wall), 120 cm.; actual height of picture (exclusive of the lowest incised glyphs), 92 cm.; thickness of the stone, 22 cm. and a little more.

Two kneeling warriors, armed with lances, are bringing a captive with bound arms, before the Halachvinic. Behind the prisoner are piled up the spoils of war, among which is an idol (?) standing upside down. The chief-tain holds a large lance in his right hand, and with his left arm he presses to his body an object ornamented with feathers. An especially striking feature of this relief is the gigantic globular head-dress, which seems to be meant to represent an animal, since a conventionalized eye can be recognized in the ornamental projection in front. On top of this scale-covered globe rises a plume of feathers. A similar head-dress has been found only on the principal figure of the sculpture on the broken lintel No. 5, belonging to one of the acropolis temples.

Above the group of warriors seven horizontal rows of glyphs are disposed according to the available space. I counted $8 + 8 + 10 + 10 + 15 + 15 + 15$, that is, 81 in all, most of which have unfortunately crumbled away, only about one-quarter of them being well preserved. Below, by the side of the Halachvinic, there is another perpendicular row of three glyphs. Below the base line of the sculpture runs a faintly incised row of eleven glyphs, seven of which are still well preserved. Traces of bright-red color were still to be seen on the border, on the arms of the principal figure, and on the glyphs. All other colors had disappeared.

Stela 32 (Plate XXVI, 1). The height of this stone is 251 cm., 205 of which are occupied by sculpture. Lower breadth, 50 cm.; thickness, 48 cm.

This stone, which from its shape might be called an obelisk, has sculptures on three sides; only the back, which was turned skyward in falling, showed no trace of sculpture. The face, which formerly fronted the square, displays a personage of rank with three large glyphs above his head. I photographed this face, being the one best preserved. One of the very slightly narrower side faces also has a personage of rank; the other has two or three perpendicular rows of glyphs, now very indistinct. None of the faces show any trace of color.

Stela 33 (Plate XXVI, 2). The height of this stone is 275 cm., 215 of which are occupied by sculpture. Breadth at the base line, 75 cm., at the top, 88 cm.; thickness, 42 cm.

Upon a throne ornamented with a conventionalized face, scroll-work, and masks of human faces, sits a personage, presumably a divinity, in Asiatic fashion, whose most conspicuous adornments are three great medallions,—one on the breast and one on each shoulder. The elaborated helmet is of considerable size, and has on the front a kind of conventionalized bird with large eyes.

A personage, possibly a priest, clad in a closely clinging garment, stands before the divinity presenting a kind of helmet, *copilli*. A remarkable feature of this relief is a little fish, *michin*, springing from the head-dress of the priest towards the plume of feathers on the *copilli*. The upper end of the stela is so badly crumbled that it must remain doubtful whether it had rows of glyphs or some other ornamentation.

Above the little fish an L-shaped row of six glyphs, together with the edge of the stela and the lower line of the ornamentation at the top, form a square, within which an oblong character is executed in scroll-work, that may possibly have some chronological significance. $2 + 3$ little glyphs behind the personage supposed to be a priest have become indistinct.

This entire bas-relief had evidently been most carefully executed and for the most part covered with red polished stucco, but it is now very much impaired. The two narrow side faces have two perpendicular rows of glyphs, which are now almost wholly obliterated. Probably there was no

sculpture on the much weather-worn back face of the stela. The divinity of this relief seems to be identical with the one on Stela 12. In some respects this sculpture recalls the well-known oval picture in one of the interior structures of the principal palace at Palenque.

Stela 34 (Plate XXVII). In spite of its very considerable thickness, this stone was broken in two pieces, but the delicately executed sculpture, which had fallen face downward, was very well preserved.

Whole height of the stone is exactly three metres, 218 cm. of which are covered by the sculpture. Breadth at the top, one metre; near the bottom, 79 cm.; thickness, 60 cm.

The back of the stela is smooth. One of the narrow side faces once had five perpendicular rows of glyphs; the other is so weather-worn that it is impossible to say whether it was ornamented with glyphs or with a figure.

The broad face which is sculptured is wholly occupied by a single figure, the great warrior Huech (*hwet*) = armadillo. On the heel protectors of his footwear delicately incised bones can be discerned, as an indication that the brave warrior Huech scatters death wherever he goes. A string of beads fastens a small head below each knee. Above his loin-cloth the figure wears an extremely wide band or girdle, which entirely covers the abdomen. The breast-cape of cylindrical and round beads is ornamented with three handsome face-masks, — one on each shoulder and one in the middle of the breast. A large face mask, attached to a strap around his neck, hangs down in front. The warrior rests his right hand on his hip; on his left arm hangs the shield with a pouch or ornament hanging from the shield. Upon the smooth surface of the square shield is delicately incised the horribly masked, fear-inspiring figure of a warrior. In place of the ear there is a small deep hole, intended, no doubt, to hold the round ear-peg. The head is covered by an armadillo, whose head has a human face notwithstanding the addition of ears peculiar to the animal. The armadillo is surmounted by a certain superstructure, which is very badly impaired; a bunch of feathers on top falls over backward. A few miniature glyphs are incised here and there on the edge of the stela. There are traces of bright red on the arms, thighs, girdle, pouch, knee ornaments, buskins, etc. All other colors have disappeared.

Stela 35 (Plate XXVIII). This was broken in one large and five smaller pieces, but, the sculptured side having fallen face downward, the relief was admirably preserved. Some of the pieces had fallen down to the ground in front of the pyramid. The two largest I was able to set up on the terrace. My picture, fitted together under such difficulties, came out very well indeed in the end.

The total height of the stone is 270 cm., 215 of which are covered by the sculpture. Breadth towards the middle, one metre; thickness, 41 cm.

The back is plain. The narrow side faces have double rows of glyphs, which are now mostly destroyed. The bas-relief of the sculptured face is sunk about 4 cm. below the surface of the stone, though the face of the principal figure in front view is executed wholly in high relief. It is, on the whole, a very admirable piece of work, executed on extra-hard, light-yellow limestone.

The warrior holds in his right hand a lance, on his left arm his shield and pouch. Here also the smooth surface of the shield has a delicately incised design. A little head is fastened under each knee with a string of beads. Above the obliquely crossed loin-cloth is the girdle ornamented with sea-shells. To the breast-cape of cylindrical and round beads are attached certain ornaments with five points. The round ear-discs have each a small, deep hole for the insertion of some additional ornament. Above the charming, beardless face an omega diadem ω forms the base of a great, round head-dress, which is obliquely intersected by an ornament having a glyphic oval in the middle. The broad feathers of the wild turkey (called *pavo del monte* by the Spaniards, *cuts* by the Mayas) mingled with feather scroll-work surround the strange head-dress.

To the right of the warrior crouches a captive with arms bound. Above the latter are four glyphs. Remains of bright-red color are distinctly visible on the warrior's face. The sea-shell border of the girdle, the pouch of the shield, and the background are likewise red. All other colors have disappeared.

Stela 36 (Plate XXIX). Height of this stone is 229 cm.; breadth, 95 cm.; thickness, 35 cm. The back and narrow side faces are plain. The front face has four vertical rows of glyphs with eight little squares to each row; but as the initial glyph occupies the space of two, there are actually but thirty-one in all. As the inscription lay face downward, it is in a satisfactory state of preservation. It was covered, as usual, with a thin coating of stucco, polished and painted bright red, of which traces are still visible.

Stela 37. This stela, the largest of the six, had unfortunately fallen with the sculptured face upward, which was therefore wholly destroyed. The back is plain. One of the narrow side faces has two vertical rows of glyphs, still partly preserved; the other has only one row of larger glyphs.

The stone, now broken into one large and several small pieces, must have been about three metres high. Breadth, 126 cm.; thickness, 50 cm.

After having thoroughly examined the terraces and temple described above, my men and I felt convinced that it would be quite impossible to find more stelæ in Piedras Negras, because we had so carefully explored the entire forest in which the ruins lie, unless, of course, another suburb should be discovered higher up the stream from the sacrificial rock.

We had discovered and examined in all no less than thirty-seven stelæ, of which twenty-three were photographed and fourteen were rejected as no longer fit for that purpose.

As for sculptured lintels, we were of the opinion that excavations among the ruins of certain temples might bring to light a few more, but only a few, since a sculptured lintel is always a rarity.

I would add to my report the information that a large thin lintel—which we will call No. 6—had been previously found by wood-cutters and taken to the *Casa Principal*, where, laid upon posts, it had served as a table. On what was formerly its under side it had an incised design, consisting of a threefold crossing, which intersects a circle of 30 cm. in diameter, or, to express myself differently, a wheel with six spokes, the ends of which projecting beyond the periphery of the circle are, in a certain way, connected. In 1895 I made a copy of this design (Fig. 26).

I afterwards discovered similar wheels: one on a lintel of one of the five temples belonging to the large five-fold temple at El Cayo; another on the lintel of an edifice built on the southern side of the temple square at La Mar; and still another cut into the smooth horizontal face of the wide rocky shore of San Lorenzo. Lintel No. 6, mentioned above, when found by me, was 134 cm. in length, but it must once have been larger, since it had a piece broken off one end. Breadth, 125 cm.; thickness, 9 cm. When the *Casa Principal* fell in ruins, the lintel was buried under the débris of palmleaves, and is now overgrown by the densest vegetation.

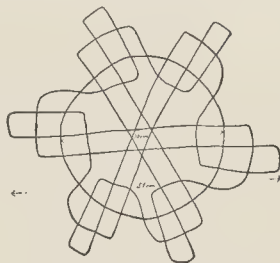
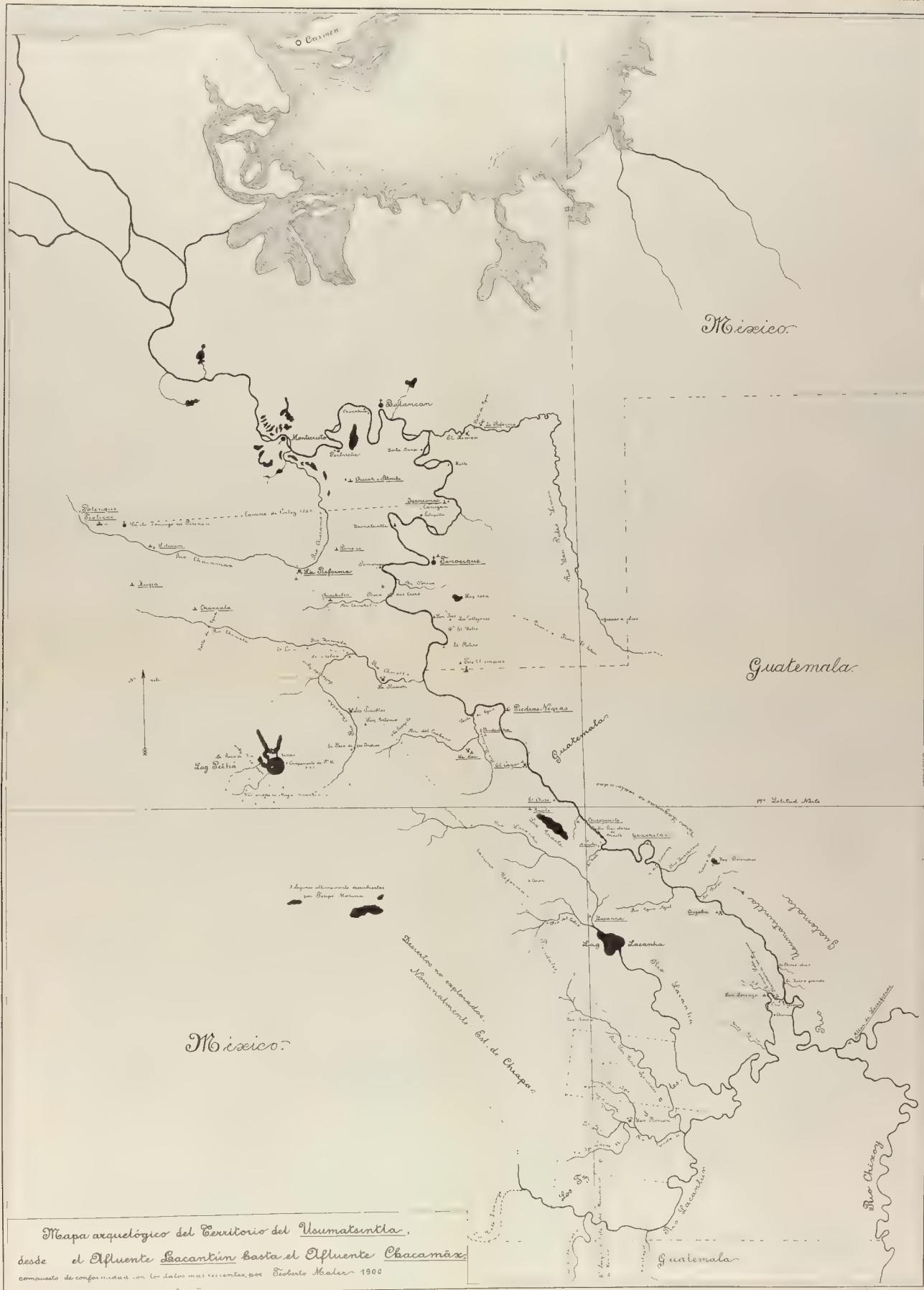


FIG. 26. — INCISED DESIGN UPON LINTEL 6.

Our life in the wet forests by day and under shelter of the caves by night was full of hardships, and we had repeatedly to contend with dangerous fevers. But our daily bath in the refreshing water of the Usumatsintla, which often rose high above the sacrificial rock, together with ample provisions and now and then a dose of quinine, helped us through. In the beginning of December, 1899,—at the end of the rainy season,—we were able to begin our journey to Yāxchilan, where we were quite as successful as we had been at Piedras Negras.

TEOBERT MALER.



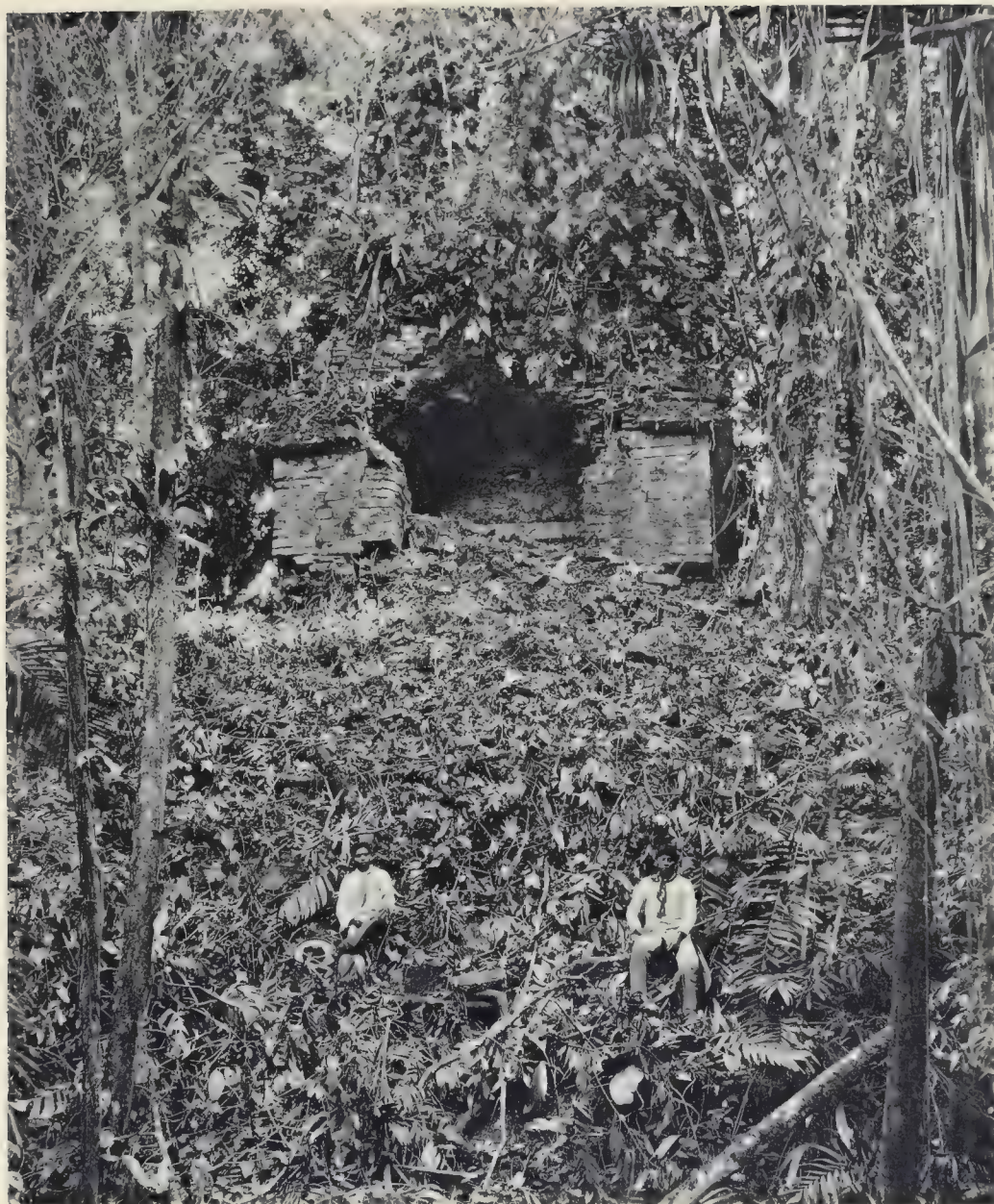
古詩集卷之四

雜詩



CHINKHA: SCULPTED GLYPHS UPON FRONTAL FACES OF STONE TABLE.





CHÁNCALA: PYRAMID AND TEMPLE.





CHANGA: WATERFALL, ROO CHAN, MS.





LAKE PETHÁ

1. 300. MALE'S MEN IN INDIAN DUGOUT OR CAYUCO
4. LACANTUN INDIANS.





LAKE PETHÁ.

1. MAIER'S MEN AND LACANTUN INDIANS IN CAVIÇOS
- 2-5. LACANTUN INDIANS.
6. INCENSE VESSELS FROM THE "HOUSE OF THE DEAD BROTHER"





PIEDRAS NEGRAS RIVER SCENE NEAR SACRIFICIAL ROCK



2. PIEDRAS NEGRAS ALTAR



PIEDRAS NEGRAS: ALTAR I.





PIEDRAS NEGRAS: ALTAR 4.





PIEDRAS NEGRAS: ONE OF THE SUPPORTS OF ALTAR 2.





PIEDRAS NEGRAS: ONE OF THE SUPPORTS OF AN ALTAR





PIEDRAS NEGRAS: STELA





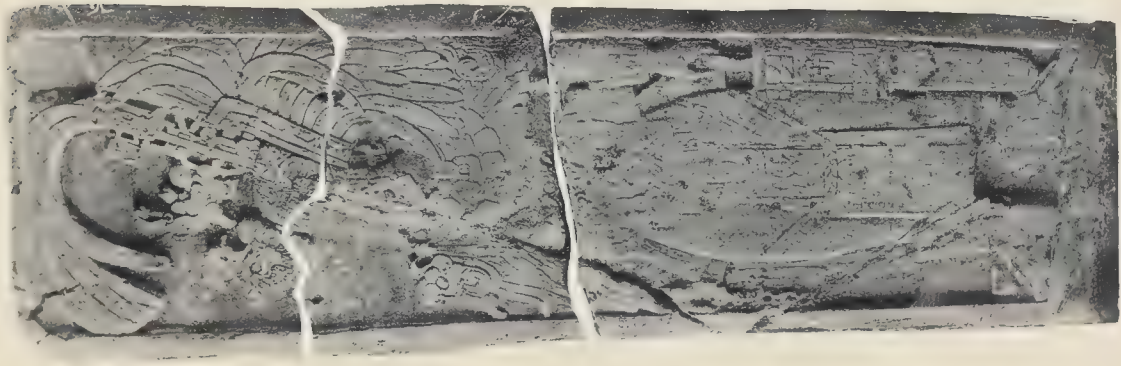
PIEDRAS NEGRAS STELA 3





PIEDRAS NEGRAS: STELA 4.





1. STELA 2



2. STELA 3



3. STELA 6

PEDRAS NEGRAS STELA 2, 3 AND 6.





PIEDRAS NEGRAS: STELA 7





PIEDRAS NEGRAS: STELA 2





1. STELA 9.



2. STELA 13.

PIEDRAS NEGRAS: STELA 9 AND 13



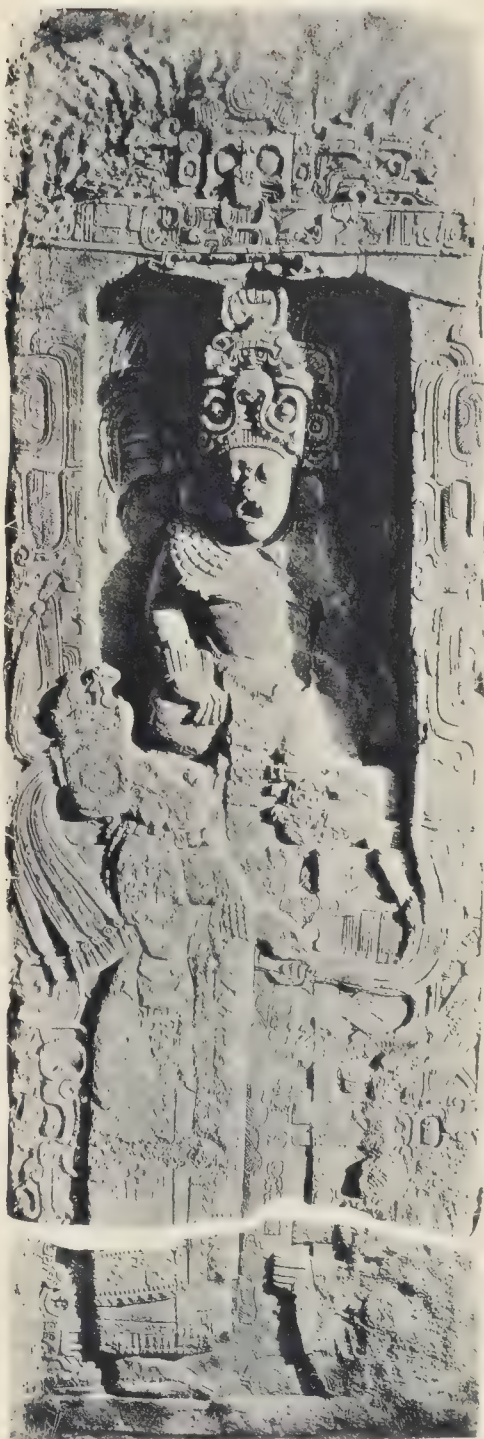


PIEDRAS NEGRAS: STELA 10





1. STELA 11.



2. STELA 14

PEDRAS NEGRAS: STELE 11 AND 14







PIEDRAS NEGRAS: STELA 12.



PIEDRAS NEGRAS STELA 25



PIEDRAS NEGRAS: STELA 26





PIEDRAS NEGRAS: STELA 29





PIEDRAS NEGRAS STELA 31.





1, STELA 32.



2, STELA 33.

PIEDRAS NEGRAS: STELE 32 AND 33.





PIEDRAS NEGRAS: STELA 31





PIEDRAS NEGRAS: STELA 35



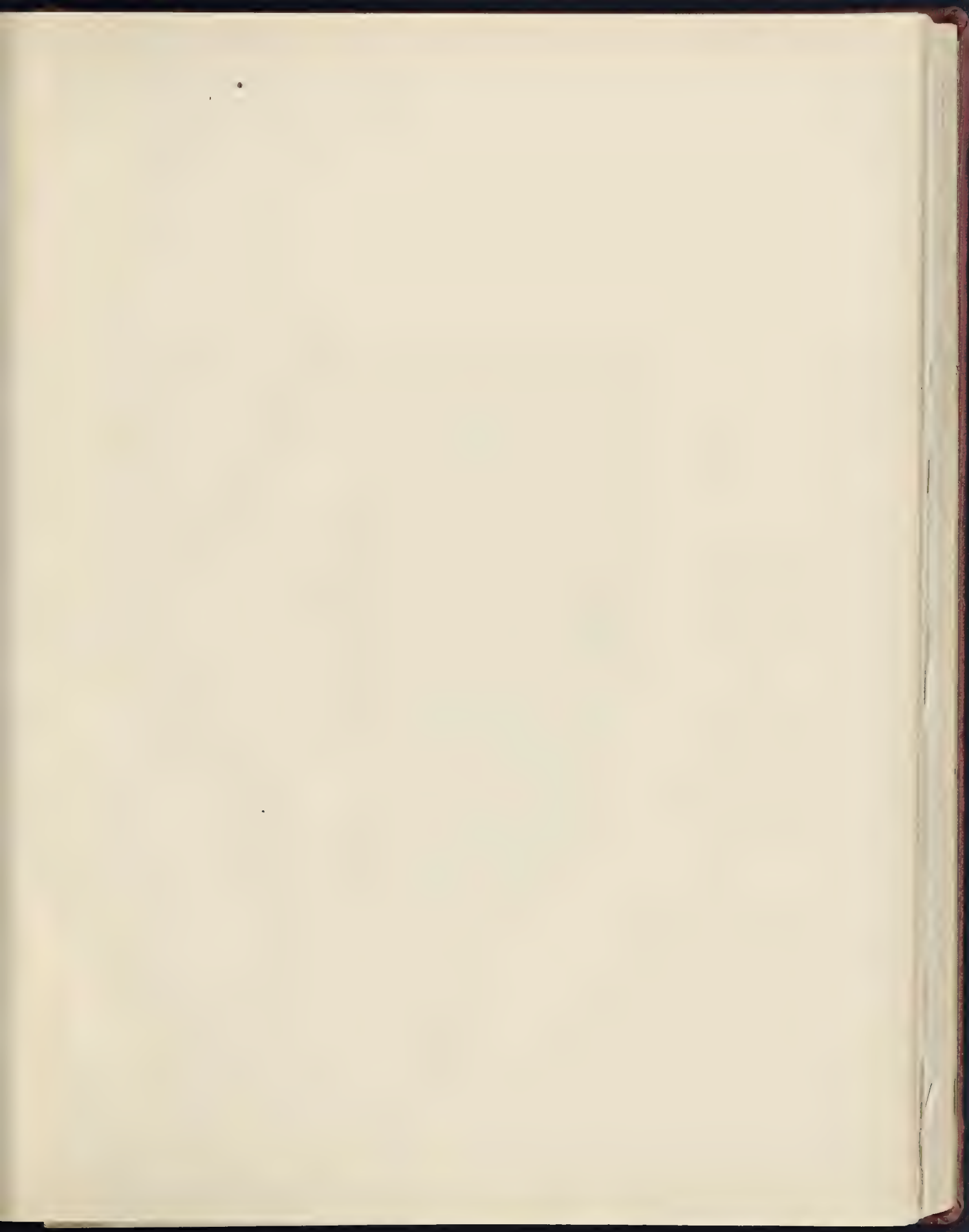


PIEDRAS NEGRAS: STELA 36.





PIEDRAS NEGRAS: FRAGMENT OF LINTEL I.





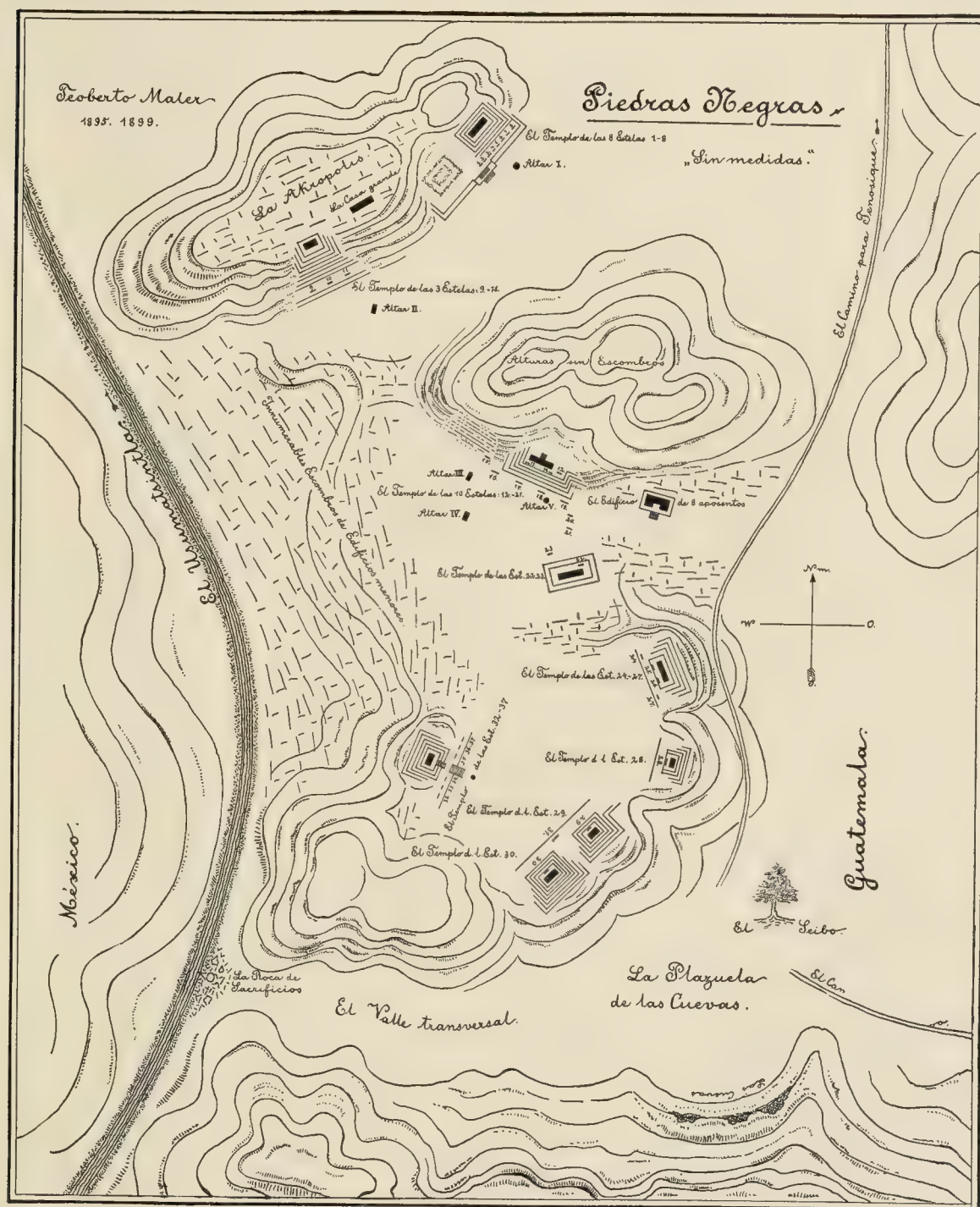
PIEDRAS N



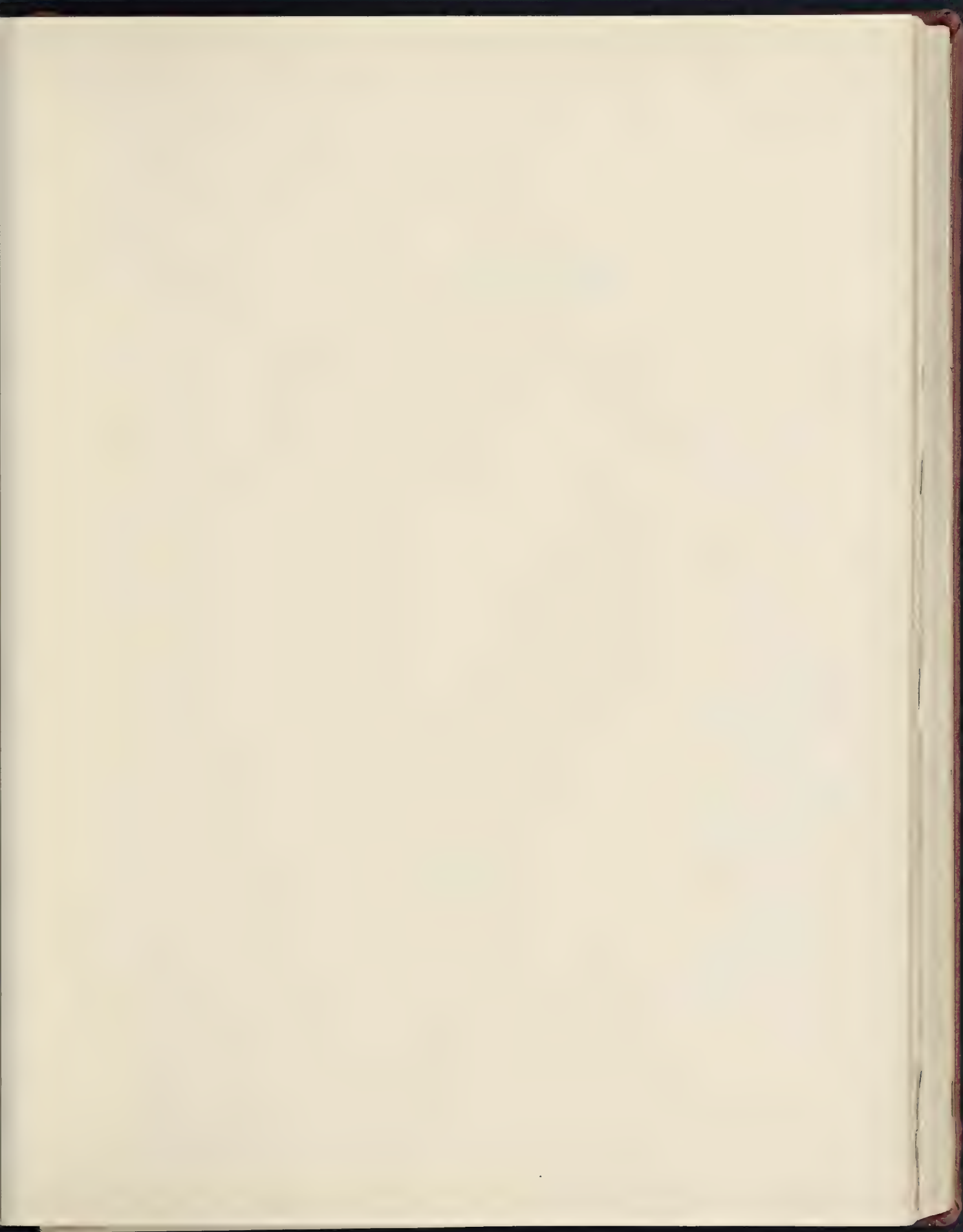




PIEDRAS NEGRAS: LINTEL 4.



PIEDRAS NEGRAS: PLAN OF THE RUINS.



PEABODY MUSEUM

OF

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HARVARD UNIVERSITY

MEMOIRS

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PEABODY MUSEUM OF AMERICAN ARCHAEOLOGY AND
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VOL. II—No. 2

RESEARCHES IN THE CENTRAL PORTION

OF THE

USUMATSINTLA VALLEY

REPORTS OF EXPLORATIONS FOR THE MUSEUM. — PART SECOND

BY

TEOBERT MALER

CAMBRIDGE

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LVIII.	"	Lintel 26.

PLATE		
LIX.	Yāxchilan.	1, Lintel 26, Frontal Inscription.
	"	2, Lintel 27, Frontal Inscription.
	"	3, Lintel 28, Frontal Inscription.
LX.	"	Lintel 30.
LXI.	"	Lintel 31.
LXII.	"	Lintel 32.
LXIII.	"	Lintel 33.
LXIV.	"	Lintel 37.
LXV.	"	1, Lintel 38.
	"	2, Lintel 39.
	"	3, Lintel 40.
LXVI.	"	Lintel 42.
LXVII.	"	Lintel 43.
LXVIII.	"	Lintel 46.
LXIX.	"	Stela 1.
LXX.	"	Stela 4. Upper and Lower Portions.
LXXI.	"	Stela 6.
LXXII.	"	1, Stela 2
	"	2, Stela 13.
	"	3, Stela 9.
LXXIII.	"	Stela 10.
LXXIV.	"	1, Stela 11, Deity Side.
	"	2, Stela 11, Human Side.
LXXV.	"	Stela 11, Lower Portion.
LXXVI.	"	1, Stela 12, Deity Side.
	"	2, Stela 12, Human Side.
LXXVII.	"	1, Stela 18.
	"	2, Stela 19.
LXXVIII.	"	Stela 20.
LXXIX.	"	1, Stela 15.
	"	2, Altar on Terrace of Structure 44.
LXXX.	"	1, One of the Altars at foot of Stairway, Structure 36.
	"	2, One of the Altars on Terrace of Structure 19; also Terra-cotta Incense Vessels, Stucco Ornaments and other objects from the ruins.

RESEARCHES IN THE USUMATSINTLA VALLEY.

VII.

EL CAYO.*

To complete my exploration of the country along the Usumatsintla River, I left my residence in Ticul (Yucatan) in the middle of March, 1897, and went by way of Mérida to Progreso. Here, comfortably lodged in the villa of my distinguished friend, Sr. Felix Faller, I awaited the starting of a steamer for Cármen. On the eve of my departure the sad intelligence was received of the decease of the Bishop of Mérida, Dr. Crescencio Carrillo y Ancona, a man of high culture, who had ever honored me with his friendship and whose death I mourn sincerely.

On the 20th of March, 1897, I embarked with my luggage on the steamer "Tabasco," belonging to the firm of Romano. Touching at Campeche on our way, we came without mishap to Cármen, and, taking up my temporary abode here, I awaited an opportunity to cross the Gulf and to sail up the Usumatsintla to Tenosique. On April 3d I succeeded in setting forth in a small steamer, "La Golondrina." The name of the obliging captain of this craft was Berzunza. After a pleasant trip of five days, we arrived at Tenosique, where I hired a small house to enable me to make the necessary preparations for exploring expeditions fraught with so many difficulties.

My plan was to explore the Usumatsintla from Tenosique upward as far as the ruins of Yāxchilan, and then to return to my starting point to wait until the end of the rainy season. Having engaged five fairly respectable men at twenty-five pesos a month each and maintenance; and having bought the necessary provisions; packed my photographic apparatus; and hired the necessary pack-animals at a high rate from one of the wood-cutting firms, I was able to start on May 16th. In my report on Piedras Negras,† the route from Tenosique to El Cayo,‡ abounding in beautiful scenery, has been described.

* Mexico. Left bank of the Usumatsintla. May, 1897. El Cayo means "the place where the banks are strewn with stones." Cayo is one of the words brought by the Spaniards from Hayti and Cuba.

† In the preceding reports in this volume.

‡ A map of this region is given as Plate I of this volume.

We reached El Cayo on May 20th. Here, too, the river afforded a magnificent panorama. Emerging from the wild, cleft mountain, the river flows around an island covered with trees and forms an extensive beach, gleaming white in the sun, composed of sand and of broken stones ground smooth. Here the mineralogist can gather an interesting collection containing specimens of all that is buried in the heart of the most distant mountains of Chiapa and Guatemala. Many of these stones are so beautiful that even the natives never fail to take specimens, which they use as paper-weights. Many species of stone are found here. I thought I recognized carnelian, syenite, jadeite, ofite, hematite, pure white marble of the finest grain, very pretty pieces of petrified wood, etc. These stones, the most of which are extremely hard, are of all colors: white, ash-gray, black, brown, ochre-yellow, green, blood-red, and pink. Many are striped with several colors.

So far we had been on the right shore. But here we had to cross the river, and to enable us to do this a cayuco was sent from the *montería* which is situated on the opposite shore and belongs to the firm of Valenzuela. The *Casa principal*—built of posts with palm-leaf roof—lies close to the left embankment. The *Encargado* of this *montería*, Don Tránsito Mejenes, received us in a friendly manner and gave me shelter.

Good fortune ordained that in the tracts now strewed with the huts of the wood-cutters, an ancient city once stood which had been so overgrown with trees that it had not been noticed before. The principal building of this city, a temple palace of five temples, lies directly in the rear of the *Casa principal*. Its eastern, narrow side faces the edge of the high embankment which is very near. It must, however, be noted that the ever turbulent river is at present rapidly eating away the left high embankment, so that in a short time the *Casa principal* will have to be abandoned; and hence it is natural to suppose that in antiquity this temple must have stood much farther away from the river than at present.

I undertook a detailed exploration of the mound of *débris*, which was covered with vegetation. In spite of the badly ruined condition of this structure, its unmistakable architectural form could be traced from the remnants of walls, flights of steps, terraces, and chambers. The plan proved to be one seldom met with in the peninsula of Yucatan; but the double temple found in the neighboring El Chile is an evidence that the crowning of the top platform of a pyramidal substructure with two, three, or more temples was not unusual in the Usumatsintla district.

The façade of the whole structure faced the north, and on this side above a terrace is a series of chambers running the whole length, above which is another platform crowned with the temples. On the rear side facing the south there are only broad steps formed of massive stones, and no chambers.

The massive terrace on the north is about four metres in height, and forms a level space in front of the somewhat receding series of chambers already mentioned. From the base of the terrace a massive central stairway leads to the elevation of the temples. The exact number of rooms could not be determined with certainty without removing the great masses of débris formed by the ruined façade and the vaults, which concealed them for the most part. It is possible that there were two rooms on each flank of the stairway.

Before we ascend to the temples, I must mention that on the terrace in front of the left wing there formerly stood two stelæ ornamented with reliefs, which were found lying on the ground covered with rubbish. On the terrace in front of the right wing no stelæ were found. Among the débris of the chambers on the left wing, a highly interesting lintel was found, sculptured on its under side, while the other lintels excavated were not carved.

Above, on the platform, there was a receding row of five temples which are now wholly or partially in ruins. The space between the separate temples measured exactly 225 cm. Each temple had but a single chamber with two entrances, each 75 cm. wide, on the north. The length of these chambers was about 352 cm.; breadth, 160 cm.; thickness of the walls, 80 cm.,—which gives an exterior length of 512 cm. and an exterior breadth of 320 cm. In the chamber of the middle temple the stela with the relief representing the principal god (?) leaned against the centre of the main wall, with the lower part sunk into the ground.

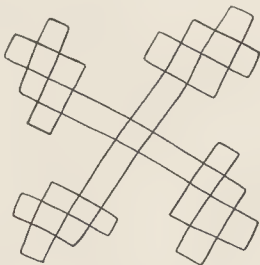


FIG. 27.—INCISED DESIGN UPON
STONE LINTEL.

The lintels of these temples had no sculpture, except that one, from an entrance to the fourth temple, had carved on its under surface a large St. Andrew's cross (Fig. 27), belonging to the same class as those of Piedras Negras (Fig. 26), La Mar (Fig. 34 *a*), and San Lorenzo (Fig. 34 *b*).

Crosses of this kind, sculptured on the under side of lintels of the doorways to certain rooms, must have had some special significance, perhaps astronomical. They may intimate that these rooms were devoted to the astronomer-priests, to whom the calculation of the chronology was intrusted.

I have made a plan of this remarkable edifice, representing it as restored (Figs. 28, 29, and 30). I estimated the total height of the building at 15 m., and the length of the upper platform at 40 m., this latter measurement corresponding to the length of the series of rooms of the second story. The total length measured on the lowest terraces would be 50 m.

Stela 1 (Plate XXXIV, 1). Only one of the broad sides has a sculpture. This represents a person of rank whose high head-dress, resting on a

cross-band, seems to represent a turtle with its head in front, and with the small figure of a man developing from the back part, with his head facing the broad feather-work at the back. Above the little head, emerging from a

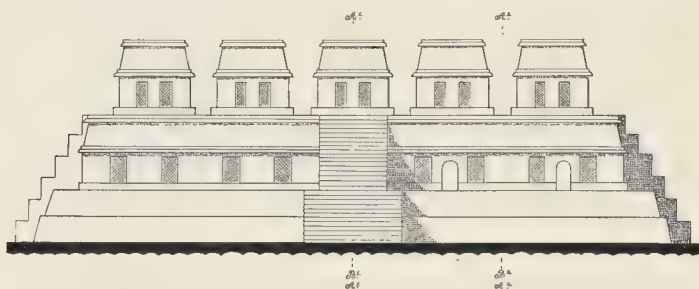


FIG. 28.—FACADE OF TEMPLE AT EL CAYO (restored).

scroll-work, is the head-dress, from which a large plume of ketsal feathers droops forward. It may be that the name of this personage of rank was *Ac*, tortoise. The body is represented in front view, but the face is in profile.

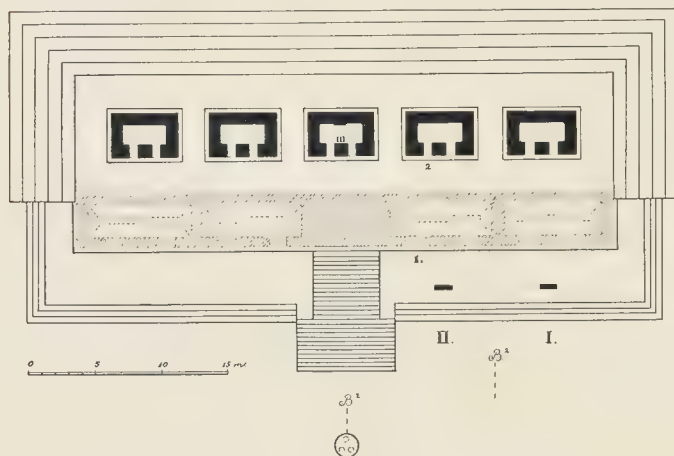


FIG. 29.—PLAN OF TEMPLE AT EL CAYO (restored).

The right hand is at a little distance from the body, and the left, resting against the hip, appears to hold an ornamental pouch. Between the feet, which are spread apart, a deep hollow was cut out, in which, it may be,

sacrificial gifts were placed. On the ground in front of the face there are three glyphs, and near these on the border a few more are carved ($3 + 4$).

Notwithstanding the fact that this sculpture has suffered from the action of the rain, the principal outlines are to be distinctly seen on my picture. Only the finer detail and the colors have disappeared. The total height of the stone is 238 cm., 191 cm. of which are occupied by the sculpture, the breadth of which with the border is 90 cm. (not taking into account the slight swelling of the narrow sides); thickness of the stone, 25 cm.

Stela 2 (Plate XXXIV, 2).

This stone had fallen upon the ground, as I supposed, with the principal sculpture turned skyward, which was, therefore, wholly destroyed. The face, turned to the earth, was well preserved. Its sculpture, however, was of such low relief that it was scarcely distinguishable; but, washed and brushed off and touched with the slanting rays of the sun, it was enlivened to such an extent that my photograph gives all that it was possible to bring out.



FIG. 30.—SECTION THROUGH TEMPLE AT EL CAYO (restored).

The sculpture is divided horizontally in the centre by a kind of throne, on which a richly dressed person sits cross-legged, in oriental fashion. We recognize the breast-cape of bead-work, and the head surmounted by a high helmet with feather ornament. Both hands rest in his lap. The face of this deity (?) is turned towards a personage standing on the base line, who seems to hold feather fans in both hands. The medium-sized head-dress of this priestly figure is surmounted by a double feather curving backward and crossed on its stem by a broad cross band. In the lower part of the sculpture, which is now indiscernible, I imagine there was a prisoner intended for sacrifice. The clear spaces of the background are filled up with hieroglyphs. I thought I could count $4 + 4 + 2 + 3$. No traces of color remain. The present height of the stone (the piece sunk in the ground is broken off) is 220 cm.; greatest breadth, 106 cm.; thickness, 25-27 cm.

Stela 3. This is standing in its place at the middle of the long wall in the chamber of the middle temple. The total height of the stone is about 161 cm.; breadth, 60 cm. The height of the sculpture is 111 cm.; and the breadth, without the border, 45 cm.

This relief—even if it be assumed that it was formerly embellished with stucco and color and has suffered from the ravages of time—is of extremely imperfect workmanship, and exhibits a lower degree of art than

the stelæ just described, or of the superb undersculpture of Lintel 1. Its archaic character seems to point to the oldest epoch of this ancient city. Probably this rude idol was held in particular reverence by the people, and for this reason the priests did not replace it with a better one. Even in our day the Lacantuns appear to have worshipped this very old god, at least I found several broken incense vessels in the corners of the half-tumbled-down room. The legs are close together, heel touching heel, and the feet are spread apart. The only portion of the garment covering this god, which can be detected, is the edges crossing over one another at the knee. There is no other trace of a girdle, collar, or other article of attire. The head was surmounted by a head-dress of some kind, but no detail or outlines of feather-work can be distinguished. The god holds in his right hand a thick staff having a rude scroll at the bottom, but the upper end is tipped with a grotesque face. The left arm rests against his breast (Fig. 31).



FIG. 31.—SCULPTURE
ON STELA 3, EL
CAYO.

Lintel 1 (Plate XXXV). This lintel is sculptured on the under side, and is the only one we found here. It was among the débris of the chambers on the left wing of the second body of the building. The length of the slab, which was broken off at one end, is 90 cm.; breadth, 80 cm.; thickness, 13 cm. The height of the entire sculpture is 68 cm., but the height of the part containing the figure, that is, the shallow niche, is only 51½ cm. The breadth of the design is 67½ cm., and that of the niche but 28½ cm. The shallow niche occupies the central part of the design, and is bordered on the right, left, and top by four rows of glyphs. A military person of rank stands in this niche, holding a small circular shield in his left hand, and in his right hand what seems to me a quiver with bow and arrows, which also forms the border of the shallow niche. The middle portion of the warrior's body is covered with a short loin-cloth, and this is bound tight to the body by means of the broad girdle, the huge bow of which falls down in front. The neck is encircled by the breast-cape of bead-work, but there are no face-masks. The grotesque scroll-work forming the helmet is of very large proportions. It is surmounted by superabundant feather-work, which encroaches upon the space otherwise intended for the border of four rows of glyphs; it thus occupies the entire right, upper part of the quadrangular sculpture, but, unfortunately, it has almost entirely scaled off. Likewise the man's face and a few glyphs are destroyed by the scaling off of the stone. For the rest, the warrior figure and the great majority of the glyphs are excellently preserved, and permit the fine, careful execution to be clearly recognized. Vestiges of color are no longer present.

The hieroglyphic part of the sculpture can be thus enumerated: The

four vertical rows on the left would contain 16 glyphs each, if the large initial glyph on the left-hand upper corner did not occupy the space of four; or $14 + 14 + 1$ (initial glyph) $+ 16 + 16$. The four vertical rows at the right extend from the base line to the effaced feather-work. Two of these rows contained, I think, 8 glyphs each, and the other two 9 or more glyphs each, or about $8 + 8 + 9 + 9$. The space at the top above the shallow niche corresponds to six vertical rows of 4 glyphs each, but since the plume of feathers has also encroached here, we can count only $4 + 4 + 4 + 4 + 1 + 1$ glyphs. We would thus have a total of 113 glyphs, and it may be that there were a few more on the edges of the feather-work.

Of the 113 glyphs, only about 10 are injured by scaling off, thus about 100 are perfectly preserved. Of all the inscribed monuments which I discovered in the cities on the Usumatsintla, this sculptured lintel from the temple palace of El Cayo is the one that has the largest number of hieroglyphs, and this fortunate find affords much material for decipherment.

A small open space surrounded by low ruins extends in front of the north side of the temple palace. In the middle of this I found a sacrificial round altar about $1\frac{1}{2}$ m. in diameter, which was broken into many pieces. The slab forming the table, which rested upon three pillars, had formerly a relief on the skyward side, but this is now entirely effaced.

Searching this place of ruins for some distance in all directions, I found several other remains, but nothing worthy of note.

VIII.

BUDSILHÁ.*

BELIEVING that it would be best to finish our exploration of all that was within reach from El Cayo, and then to push our way on to Yáxchilan, I decided to inspect a small place of ruins on the right bank of the Budsilhá. This stream is a tributary of the Usumatsintla, entering on the left side. Although some men told me marvellous tales of a *soberbio templo . . . muchas figuras . . . con grandes plumages . . . hasta los colores se ven todavía . . . etc.*, I had found out that they had seen at this place only a small half-demolished building. Hence, without any expectation of finding anything of special interest, I nevertheless considered it necessary to explore this place of ruins.

First we followed a path leading downstream from El Cayo and running along the left bank of the Usumatsintla. At first this path led past high

* End of May, 1897. Budsil-há = smoking water. This refers to the mist which forms in connection with the fall of the water over the rocks near the entrance of this stream into the Usumatsintla River.

cliffs, through level meadows affording picturesque views of the river. Later, however, it was mountainous and our progress was slow. On the road my admiration was excited by a beautiful bird of the size and form of a dove. Its plumage was in general green, but its breast was red. The female had built its nest in a large *commehen* nest (*com-mehen* = small-animal, wood-destroying insect) which was attached to a tree trunk. The eggs in this bird's nest were dull rose and white. The men called the bird *el sol*, "the sun." We also had an opportunity to admire the magnificent purple-black blossoms of the climbing-plant which, when the flower is closed, — then it is at times white and violet, — the people call *flor de pato*, and when open, *bonete del fraile* or *bonete del diablo*, which is not very flattering to the monk. I could not learn whether the people know what kind of a head-covering the devil wears. This *Aristolochia grandiflora* has probably the largest flowers of Mexico.

We also crossed an abandoned Lacantun camp. The ground was thickly strewn with broken cooking vessels. Among the pots, which belonged to the most common kind made by these people (probably by the women), there were nevertheless some which were decorated on the outside with incised scroll-work, and this at all events showed some desire for art.

Night threatened to overtake us. Convinced that it was impossible to reach the huts of the *montería* "La Mar," we spent the night in the forest, slinging our hammocks from tree to tree. We were drenched several times by torrents of rain, and in the morning I shook with cold. I had covered my precious photographic apparatus, however, so well with oiled cloths that it was uninjured. And as we had now to cross the Budsilhá, which was quite deep, it did not matter how wet we were already. About noon we reached the *montería* "La Mar," where we were very kindly received by the major-domo, Porfirio Gordillo, from Macuspana.

The huts of this *montería* — which is a branch of El Cayo — lie on both sides of a brook to which the people have given the name La Mar. In the background rises a great mountain range of limestone with almost perpendicular sides. The arroyo La Mar empties into the Léché brook (*lé-tché* = tree of leaves, the name of a certain tree which grows rapidly and has large leaves), which in its turn flows into the Budsilhá.

On the following day we undertook the exploration of the ruins on the Budsilhá, which according to our estimate must be 6 kilometres below La Mar. Several times we had to cross brooks. Penetrating with difficulty the incredibly dense vegetation, we once more reached the Budsilhá, which was very deep and had a rocky bed. Fortunately we found a giant tree which a storm had blown down and thrown across the river, thus forming a bridge. Climbing cautiously across this ape-bridge supplied to us by a favorable accident, we reached an abandoned *montería*, the name of which, "La Amargura," "the bitterness," survives in the memory of the wood-cutters. Here,

where high cliffs with their white walls tower above the tall forest-trees, we penetrated some $1\frac{1}{2}$ kilometres into the forest, and at last found the ruins.

The only building, still half preserved, — probably this was once a community-house and not a temple, — consists of two apartments: a front chamber 14 m. 90 cm. in length by 270 cm. wide, and a corresponding rear chamber. The two entrances of the front chamber had a very wide span (230 cm.), as did also the two entrances leading from this to the rear chamber (186 cm.). Formerly these were, therefore, spanned by wooden beams, which, as is invariably the case, had been torn out by the destroyers of ruins, and this had caused the façade to fall. The exterior length of the building was about

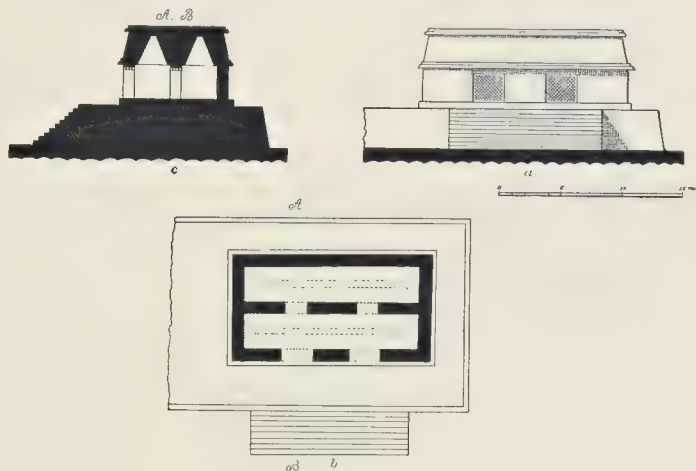


FIG. 32. — PLAN OF RUIN AT BUDSILHÁ (restored).

$16\frac{1}{2}$ m., and the exterior breadth 7 m. 80 cm. The triangular vaults are strictly rectilinear and are truncated at the top. In one corner of the front chamber we found several Lacantun incense vessels. The style of the exterior of the structure seems simple and severe, and the frieze, sloping slightly backwards, has lower and upper cornices formed of projecting rows of plates. The building stands on a platform 3 m. above the level ground, and its façade faces north. On this side the broad stairway leads from a small esplanade, surrounded by ruins, to the platform. This isolated, forgotten ruin was not adapted for photographing, but I drew a small, easily understood plan to remember it by (Fig. 32).

The dense forest of high trees, *monte crecido*, shades the ruins, and when this is the case the underbrush is very slight and the ground is exposed for

the most part. By this the search for sculptured stones was much facilitated, but was futile. Several mounds of ruins, the highest of which I imagined was once the principal temple, were found; also some large stones, which were not carved.

On this expedition I caught an iguana of moderate size and of a rare species, which I had not seen elsewhere. It was black, sprinkled with yellow,

white and gray, and had a very high crest on its head and neck, which gave it a curious appearance. I also noticed several times a small, pretty species of lizard with a sky-blue tail. In its brown silk case attached to a bush I found the chrysalis of a large nocturnal butterfly, which I took with me and carefully preserved until six months later, when a beautiful *Attacus* crept forth, which I photographed for comparison with other species of the same family.

The distance from the ruins to the conjunction of the Budsilhá and Usumatsintla Rivers cannot be more than one to two hours' journey. According to the statement of the wood-cutters, the Budsilhá is said to plunge over precipitous rocks in two small falls, then in a larger one, into the Usumatsintla, forming beautiful clouds of mist, which reflect the rays of the sun in brilliant rainbow tints. Since it would have been useless to have gone down the river to the water-fall with no means of crossing the Usumatsintla in order to gain a front view for a photograph, I had to forego a trip thither.

On the summit of a rock, standing alone not far from the waterfall, some monteros, roaming about some years ago, found a small figure of hard green stone (jadeite), which subsequently, through the instrumentality of Sr. Mejenes came into my possession at Teno-sique. In ancient Mexico the manufacture of objects from hard stone was the work of skilled stone-cutters, and this profession descended from father to son. Certain villages were especially famed for such works in stone, which as articles of trade were carried far and

FIG. 33. — SCULPTURE
IN JADEITE, FROM
BUD-SILHÁ.

wide. As such objects are indestructible, they may belong to the most remote period and place, — wherever they may now be found, — and their origin can be determined only by comparison. At first I was only able to recognize that the little figure from the Budsilhá originated among a people having a head of pronounced oblong shape. Later it proved that the shape of the face, especially the mouth, is similar to that of the figure of the god



from what was once the principal temple of San Lorenzo on the lower Lacantun. The little jadeite figure is 14 cm. long, and represents a man standing erect with his left arm against his waist and his right across his abdomen. He wears a girdle (*maxtli*, *maštli*), the loop of which falls down in front. Small ornaments are delicately incised on his knees and breast. He has no head-covering, and there are no disks attached to his ears. The small hole through the centre suggests that the figure may have been worn on a necklace or attached to some object (Fig. 33).

From the ruins on the Budsilhá I returned with my men to La Mar, where an important discovery awaited us.

IX.

LA MAR.*

SR. GORDILLO had told me that of late years he had planted a large field with maize, about one and a half kilometres to the south of the huts of the montería. This milperia extended over an ancient ruined city, and while there were no longer any standing buildings, yet it seemed worth exploring, since, where there were so many *cuyos*, something of interest might yet come to light. It was Sunday, the weather was glorious, and as Sr. Gordillo was disengaged I accepted his friendly offer to accompany us thither.

Following the brook upstream (right shore) we presently reached the milperia, where in this month the shooting grain was still in the first stages of its growth. Since the whole ground for almost one kilometre in diameter had been most carefully burned out, the least remnant of the ruined city, which we explored in all directions, was exposed to view.

As is invariably the case, it was evident that even the architecture of the smallest cities of these remarkable people displayed artistic development, exactly like that of the large cities, only on a less pretentious scale.

The architectural centre of this city was formed by two temples now in ruins. These temples crowned pyramids standing opposite one another: the western faced east, and the front of the eastern was turned towards the west. The plaza between the two temple pyramids was, in addition, bordered on the north and south sides by smaller buildings, while on the other two

* End of May, 1897. The Spaniards use the words *la mar*, not only for the actual ocean, but also when they are pleased at the abundance of anything. Since the monteros (who, by the way, are not people of great intelligence with high ideal aims, but people with practical ends alone in view) believed that they had found much valuable wood in this territory and the place traversed by bubbling springs looked inviting to them in other respects — there was no dearth of wild boars and deer, while the forest thickets resounded with the noisy flirtations of the *cozolitli*, the *Craz rubra* and the *Craz niger*, and from every tree a juicy monkey-roast beckoned — their mouths watered, and overjoyed, they called out ; *Esto si es la mar!* and gave this ridiculous name to their temporary settlement.

sides some banks of earth or elevated causeways adjoined the temple. On the south structure of the temple square, fronting north, I excavated a lintel which had a cross (Fig. 34 *a*) on its under surface, like those found in Piedras Negras (Fig. 26), El Cayo (Fig. 27), and later in San Lorenzo (Fig. 34 *b*), inserted here for comparison.

Stela 1 (Plate XXXVI, 2). On the plaza itself, almost exactly in the centre between the two pyramids, on a base, 1 m. high, I discovered an interesting stela lying on the ground and broken into two large and two smaller pieces. The sculptured face of the stela, which had turned up-

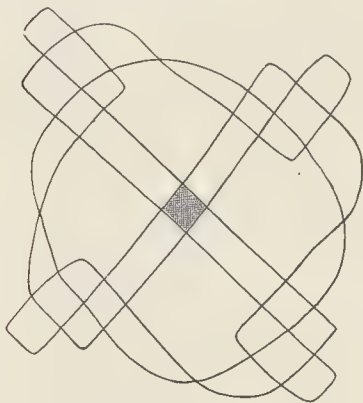


FIG. 34 *a*. — INCISED DESIGN ON STONE LINTEL.
AT LA MAR.

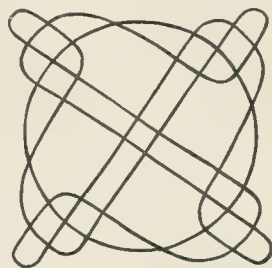


FIG. 34 *b*. — CARVING ON ROCK ON
RIVER BANK, SAN LORENZO.

ward in falling, was entirely worn off, but that turned downward was well preserved in spite of its low relief.

The total height (length) of the stone is 215 cm., 167 cm. of which contains the sculpture, and the rest was sunk in the earth. It is $22\frac{1}{2}$ cm. thick and 76 cm. broad. The preserved broad face is divided, by a horizontal raised portion resembling a bench, into two bordered fields, the upper somewhat higher than the lower. On the lower, two kneeling personages clad in a garment like a shirt or cloak are represented: one has his hands crossed on his breast, and the other holds up in both hands a kind of pouch. The lower part of the bag is ornamented with three glyphs, and the clear space between the two figures is filled with three other glyphs.

On the front bench of the upper field a personage of high rank sits cross-legged, in Turkish fashion. He is arrayed in a double collar, large, round ear-disks, and has wide cuffs on his wrists. The head-dress is of only moderate size, but unfortunately this is destroyed for the most part, owing to the fracture crossing this part of the stone. The man holds an ornamental pouch in his right hand, while the left rests against his hip. The entire

left side of the upper field is occupied by two vertical rows of glyphs, eleven in each, making twenty-two in all. These little glyphs display fine detail and come out distinctly on my photograph. Of the few glyphs which are in the one row at the right of the head-dress, only the two top ones are preserved. The right border of the upper field was also covered with glyphs, a part of which are lost owing to the break in the stone. On the left border four little glyphs are discernible. There are no vestiges of color.

Stela 2 (Plate XXXVI, 1). The embankment of earth and stone adjoining the north side of the western pyramid forms an elevated causeway about two metres in height, with a flight of steps leading to the temple square. This bore structures of smaller proportions, and here I found several smaller stelæ wholly weather-worn, and also a large one broken into many pieces. The sculptured side of this beautiful monolith formerly faced the east, that is, the plaza. The back and narrow faces were plain. In falling, the stela broke into six pieces, five of which fell with the carved face to the earth, and therefore the reliefs and the colors were preserved; but the sixth, the top piece, fell with the sculptured face skyward, and hence was entirely weather-worn and worthless.

There can be but one opinion relative to this stela, namely, that the carving on this stela, serving only for the ornamentation of a small city, belongs to the most perfect creations of the Maya sculptor's art. In the attitudes, full of life, of the five personages whose pictures are preserved, in the graceful outlines of the limbs drawn in various postures, in the position of the head, in the accessories, and in the delicate carving in general, this stela shows an actual advance and great superiority over other works of art of these people.

The sculptured surface is divided by two horizontal base lines into three fields. Three men of rank stand in the lowest, two also in the middle one, and I believe that two can be also recognized in the top field, which is weather-worn.

The color of all the figures is bright red over the entire body. All wear crossed loin-cloths, green for the most part, with large bows hanging down in front, which are red and sometimes blue. The wide anklets are always green; the cuffs of some are blue and of others green. All wear necklaces of large dark blue and green stone beads, and the rectangular breast disks of the two persons in the middle field are likewise dark green. The color of the round ear-disks varies between dark blue and dark green. On the helmet the scroll and feather work are green, but all the jaw and eye designs are invariably red. Each of the five men holds in one hand a small object resembling an "oval stone," common in all these ruins, and two streamers hang from the depressed border of this object. Each of the men seems to offer it to the other. As is usually the case, the clear spaces on the dark-red ground were filled with small glyphs, which were also painted red.

There is no yellow to be seen. It may be that this color was not used, or that it has disappeared. The colors, which are preserved in spite of the fact that the sculptured faces of the broken pieces were sunk deep into the soil, must be of indestructible mineral origin, for organic substances would scarcely have endured.

For the complete understanding of this sculpture I must refer to my photograph, which was patched together with difficulty. The total height of the stone—inclusive of the upper piece, which is wanting on my photograph—is 377 cm., 302 cm. of which contain the sculpture and the rest for the most part was let into the ground. The average breadth is 90 to 95 cm. and the thickness is 17 cm.

Having finished my work in this place of ruins, which had never been visited before, I had to forego the pleasant hospitality of Sr. Gordillo and begin the return journey to El Cayo, which was distant about 34 km. This time, however, we did not take the route leading later along the Usumatsintla River, but cut across through mountain and valley. On this return trip we saw many beautiful diurnal butterflies, and I was able to add a few rare species to my collection.

X.

EL CHILE.*

FROM Tenosique to Anaité the Usumatsintla is navigable only here and there, owing to dangerous rapids and rocky narrows, and it is thus necessary for the traveller to advance sometimes with pack animals and sometimes with cayucos. This renders the journey most difficult, because when one arrives at a place with pack animals he has no cayucos there, and when he comes in cayucos he has no mules; thus my progress from El Cayo to Yāxchilan was extremely difficult. From El Cayo I could hire a cayuco only as far as the abandoned montería of "El Chile," situated some eight kilometres up stream, and from here on I had to travel by land to Anaité, in order to avoid the very dangerous rapids between El Cayo and Anaité. On reaching El Chile we settled ourselves comfortably for the time being in the Casa principal, which had but recently been abandoned.

About half a kilometre down stream from this settlement on the high left bank I explored a small group of ruins, the principal building of which proved, after more careful examination, to be a double temple, which rested with its massive substructure of three terraces against a mountain slope. The lowest terrace, faced with high retaining walls, supports a second somewhat receding terrace, faced with sloping walls as in the first, but of less

* Mexico. Left bank of the Usumatsintla. Beginning of June, 1897. Chile in the pure Mexican form is *chilli* (tšilli): the *Solanacea* named *Capsicum* by the botanists

height, which in turn supports two, also receding, but separated, platforms, again of less height than the second, and faced with vertical walls; each of these platforms being crowned by a small temple. The space between the two temples measures exactly three hundred and twenty-five centimetres. Both temples are exactly alike, and consist of but one room having only one entrance in front. A monumental stairway of three divisions leads from the

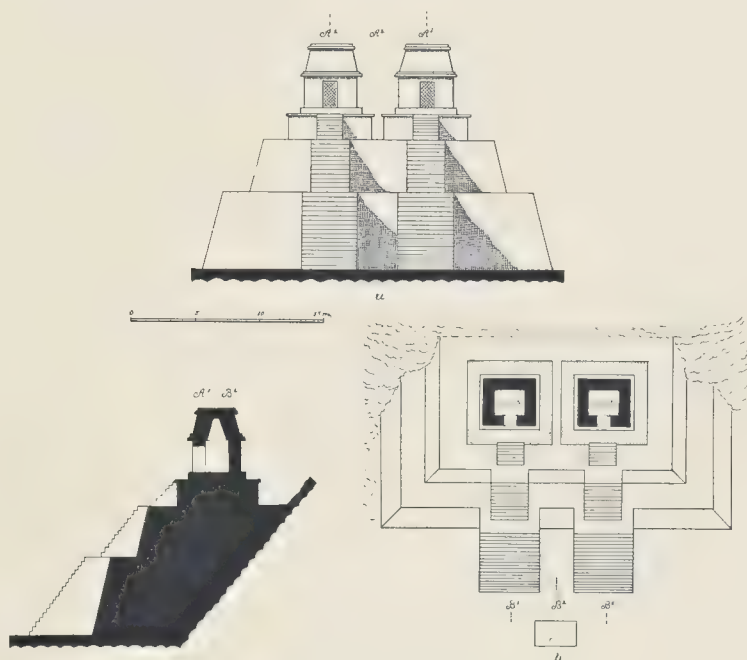


FIG. 35. - PLAN OF DOUBLE TEMPLE AT EL CHILE (restored).

ground up to the platform of each temple. Unfortunately the temples are half destroyed, but all the other parts of this interesting group of buildings are distinctly and well preserved. It was not, therefore, difficult to make a restored plan of the entire group, to which I refer for a better understanding (Fig. 35).

The lintels of the entrances lay among the débris. As a matter of course I examined the under side of both lintels, but to my regret they had no bas-reliefs.

The structure faces the north. The river flows close by below, and

its high bank affords a narrow esplanade upon which a small massive foundation about one and a half metres high, built of limestone slabs, forms a platform, intended perhaps for sacrificing. On the north side near the ground there is a sort of niche in the masonry of this platform or altar.

The left flank of the double temple faces the transverse valley running along here, but adjoined to the right flank are ruins.

XI.

ANAITÉ II.*

A STREAM entering the Usumatsintla on the left side bears the name *El Arroyo de Anaité*. The halting-place at the confluence is briefly called Anaité. About three kilometres inland from this halting-place lies a small group of ruins, which thus far has yielded nothing of interest. I have called this place *Anaité I*. The dreaded rapids below Anaité, which have already cost so many human lives, are called *Los Raudales de Anaité*, and a large inland lake, *La Laguna de Anaité*. To the southwest of the west end of this lagoon lies a quite extensive ruined city, which I visited from El Chile and to which I gave the name *Anaité II*.

From El Chile inland the road led first through the transverse ravine, which soon passes into a beautiful valley, the meadows of which, however, at the end of the rainy season stand two metres under water. In this event the valley is no longer traversable, and it is then necessary to climb on rocky paths along the mountain slope on the right hand, in order to enter the road once more at the end of the flooded valley. When the valley has been conquered in one way or the other, then the traveller finds that the path branches off on the left to Chicozapote, but if he follows the path straight on, southwesterly, he reaches the western end of the lagoon of Anaité, which may be five kilometres distant from El Chile. In this journey we passed over a large heap of ruins, which obstructed the way. The next break in the forest brought us to an extensive meadow forming the transition to the waters of the lake.

Before we entered the savanna, we had occasion again to admire the beautiful *flor de pato*. This time the creeper grew around a large dead tree and was full of immense blossoms in all stages of development. It was truly a beautiful, fantastic sight; a picture for a fairy tale or a magic opera. In crossing the savanna I secured a rare species of serpent about two metres long. It was black and thickly strewn with grains gleaming like gold. I

* Mexico. Left bank of the Usumatsintla River, about eight kilometres inland. Beginning of June, 1897. Anaité is the name of a plant, and it is said to refer to the white lilies (a true bulb) which flourish on the banks of this river.

gave it the temporary name of "the black serpent with golden grains." We advanced to the water of the lagoon, the western end of which is rather shallow and abounds in fish and turtles. My men succeeded in catching a few of the turtles, which enriched our evening meal. They belonged to the beautiful species striped black and yellow, which the Mayas call "dsibil'ac" (turtle with marking). I had previously examined this species in the aguadas in the territory of X-Kanhá (š-kanhá); in the south of the peninsula of Yucatan.

We saw large white and gray masses of rock, some of which were along the edge of the water and others protruded from the dark green of the neighboring woods. They looked like temples and castles. We did not allow ourselves, however, to be deceived by them, but took the road to a miserable "galeron" (open hut), which was erected at some distance from the lake for the accommodation of the neat-herds (*los boyeros*) of the montería of El Cayo, since the oxen, when not at work, are accustomed to graze on these savannas near the lagoon. Near the huts of these herdsmen there is an enclosure (*un corral*) with a large ceiba in the centre. As it was impossible to finish our work in one day we decided to camp here, that we might be able to explore the neighboring ruins on the next day in a somewhat rested condition. I might mention incidentally that interesting diurnal butterflies of the species preferring the open fields to the closed woods fluttered around our hut, among them the beautiful small black, red, and blue catagramma, a few of which I was able to secure for my collection.

On the morning of the next day a guide, sent by Sr. Mejenes, appeared among us, who led us to the ruins hidden in the forest of high trees, which were about two kilometres to the southwest. In this ruin, never before visited, we found many buildings now fallen down, but their massive substructures with their walls of stone slabs are for the most part well preserved. With my men and the guide I explored all the buildings and the esplanades most thoroughly for circular altars, stelæ, and sculptured lintels, but could find none. The architectural centre of Anaité II. consists of a great terrace about four metres high and rectangular in shape, the retaining walls of which are well preserved. On the top of this terrace are the ruins of several small buildings, among them the massive substructures of two small ruined temples. I regret to say that also on this terrace there were no sculptured stones. But excavations on this terrace might yield interesting results, especially as the substructures of these two temples have the appearance of sepulchral pyramids. Most of the other buildings are grouped around the large monumental terrace.

Having finished our work in these ruins, we returned to El Chile.

XII.

EL CHICOZAPOTE.*

THE chicozapote is the tree which exudes a thick white mass in the rainy season when large connecting V's are cut one above the other in its bark. This liquid is collected in a vessel placed at the lowest V, and when evaporated it forms the well-known chewing-gum, *tsictin*, *tsiktin*, Hispanicized *chicle*. The collectors are called *el chiclero*, *los chicleiros*, and their temporary camp, *una chicleería*. The roundish fruit of this tree looks like a potato, the meat is yellowish brown and has a pleasant winey taste. The dark red-brown wood belongs to the best of the Mexican forests.

One of my men had told me that when roving formerly through these woods with collectors of tsapotl resin they had found the ruins of a large city situated not far from the now-abandoned montería of "El Chicozapote," which might perhaps yield something of interest on closer examination. As a result of this information, we started, carrying the absolutely necessary luggage, in the direction of the settlement of El Chicozapote. This place is midway between El Chile and Anaité, being about three leagues (about twelve and a half kilometres) from these two points. There had been heavy rains during the last nights. For almost the entire journey we had to wade laboriously through water and mire. Worn out and drenched, we finally reached El Chicozapote, and took up our quarters in one of the huts, where we were at least sheltered from the rain.

To my great sorrow I had in the last days contracted a bad fever, which now broke out with great violence. Abstaining from food for three days and taking heavy doses of quinine in coffee, I succeeded in breaking it up completely. In such desperate conditions—surrounded by people who are constantly dissatisfied and grumbling—it is necessary to lose no time in curing one's self, otherwise the case lasts for months and the system is much reduced. In spite of the fact that I was very weak I undertook the exploration of the ruined city. Pushing our way in a southeasterly direction through the forest for about one and a half kilometres from the huts of the montería we in fact came to a large ruined city, where many remnants of buildings covered the extremely hilly tract of land. All, of course, was hidden in the dark forest of high trees.

Searching the ruins in all directions we were unable to find a building standing erect, nor was there an esplanade with sacrificial altars and deity-stelæ, since the hilly nature of the ground would not have been favorable

* Mexico. Left bank of the Usumatsintla, about three or more kilometres inland. Middle of June, 1897. Chicozapote in the pure Mexican (Nahuatl) form is *chietsapoti* or *xicontsapoti* (*tsiktisapoti*, *šikontsapoti*), and its botanical name is *Zapota achras*.

for such. Finally, however, we came to a half-ruined building of two chambers in a row, and to my very great satisfaction all four entrances to these rooms had their respective lintels sculptured on the under side and two of them still displayed their original beautiful coloration. This was a fortunate and unexpected find which repaid us in some measure for the hardships we had endured.

On a terrace about two metres high, with a flight of steps leading to the lower esplanade, a building rises facing the northwest, probably a temple, consisting of two chambers in a line (Fig. 36). Detailed examination proved that originally there was only a single chamber erected in the oldest period, the interior length of which was 316 cm. and the exterior 466 cm., to which at a much later period a second building had been added, forming a wing on the right hand. This had an interior length of 929 cm., and its exterior was 10 m. 79 cm. long. Therefore, the total length of the structure was 15 m. 45 cm.

The frieze, which had probably been simple and severe, had fallen off as far as the projecting lower cornice. The stone lintels, however, were still in place with the exception of the first (counting from the left wing to the right), which lay shattered among the ruins.

In order to photograph the undersculptures, the stones had to be turned so that the sun's rays would shine upon them from the side, which we did not hesitate to do, since, as I stated, the frieze had fallen down. Each of the two entrances to the oldest chamber is only 65 cm. wide. The thickness of the walls is 75 cm. For that reason the undersculptures are of small dimensions. The two entrances to the more recently built chamber were 140 and 143 cm. wide; and hence their lintels had large and beautiful undersculptures. Counting from the left wing to the right:

Lintel 1, sculptured on the under side (Plate XXXVII, 1). Width of the carved surface, 29 cm.; height, 66 cm. I joined the broken pieces carefully together, and my photograph gives as distinct a reproduction of the archaic sculpture as is possible. This consists of three parts: A hieroglyphic base, on which a personage of rank sits in Turkish fashion, and the upper finish formed by two horizontal rows of four glyphs each.

The principal personage sits cross-legged, resting his left hand on his knee and holding the right to his breast. The face is unfortunately much weather-worn, yet I think I recognize an old h'men or magician.

Lintel 2, sculptured on the under side (Plate XXXVII, 2). The width at the bottom of the little field containing the sculpture is 35 cm.; at the top, 31½ cm.; height, 66 cm. Total breadth of the stone, 75 cm.; total length, 145 cm.



FIG. 36.—PLAN OF RUIN AT EL CHICOZAPOTE.

This is divided into three parts like the sculpture on the first lintel, and the hieroglyphic base is similar on both lintels. But the figure sitting on the base is very different. It is drawn partly in profile. We should not be wholly unwarranted, perhaps, in pronouncing this figure a Mictlantecutli, "lord of the kingdom of the dead," or at all events a sacrificer. The figure seems to hold a naked dead child under his left arm, the body and legs of which are clearly distinguishable, I think, and its lifeless arms fall loosely behind. The man holds up both hands, the wrists of which are ornamented with cuffs; the left hand seems to be empty, but the right holds the heart torn out of the breast of the sacrificed child. A necklace of large round stone beads hangs around his neck. The face is drawn in a very peculiar fashion, so that the upper part of the head from the nose upward and backward seems to have the shape of a fish, and this appears to suggest the hieroglyphic-phonetic meaning *mi* (from the Mexican *michin*, *mitsin* = fish). Projecting from the nose is an ornament, which apparently is composed of feathers, but these are drawn somewhat wavy, so that they might also be considered as little leaves (*kilil* = weed), thus giving the phonetic value of *k*, *ki*, while their position or number would correspond to the phonetic value *tlan* (*tlan*, *tlani*, there exists, above it, next to it). The entire face gives pictorially and phonetically the value of *tecutli* = lord. The resultant expression is *miktlan-tecutli*.

His head is surmounted by a curious design of streamers and feathers, and on the left a broad object, curved at the top and bottom and forming the border of the sculpture, has on its upper curve a large bird's head, so drawn that the beak touches the knot of the head-dress and at the same time may be regarded as the plume of feathers extending backward from the knot as a counterpart, also showing a bird's head.

There is no doubt at all that the entire sculpture had a symbolical character. In the few cases where a fish is to be recognized, it suggests the idea of *mictlantecutli*, if the other adjuncts are not contradictory. Should my conception of this highly archaic sculpture be correct, we would have in this representation a counterpart of the death god or the sacrificial priest of *Sayil* (Yucatan). The thought, however, is expressed in a different way, but is to be read in any event according to the Mexican language and not the Maya. But this does not exclude the fact that the people of the lower classes may have called this personage simply *Cay*, *kai* (in the Maya language, *cay* = fish).

The upper part of the sculpture is occupied by eight glyphs distributed in two rows which are distinctly recognizable.

Of the former coating of the two undersculptures (1, 2) with stucco and color, only traces of red on the edges and glyphs could be recognized. It is possible that both little reliefs were covered entirely with red without accentuation by means of other colors.

Lintel 3, sculptured on the under side (Plate XXXVIII, 1). The total length of the stone is 230 cm.; total breadth, 80 cm.; height of the sculpture, inclusive of the blue edges, 140 cm.; breadth of the same, 80 cm., the bas-relief with its blue borders thus filling the clear space of the lintel. This sculpture—the fourth, belonging to a later and more advanced period—has retained its beautiful coloration *in toto*. The sculpture consists of two parts, a hieroglyphic base on which two personages of rank engaged in animated conversation are sitting cross-legged. The whole representation is bordered by a blue band at the top and bottom, but not at the sides, since it occupies the full breadth of the stone.

The design on the base seems to be a much conventionalized serpent's face = *can*, and is colored green, *yāccan* (yāškan); but the eyes, the nose, and the upper jaw are bright red. At the left—presumably also on the right, but there it has become indistinct—the hieroglyphic head design shows a cylindrical object which is wound around in the centre and is red and green. This cylinder is of the form which Dr. Valentine believes should be considered a roll of paper, *amatl*; even the supposed thorn, *itsli*, is sticking in the wrapper. At a pinch this could have the phonetic value *yāccanitsan* (yās-kan-its-an), which as a matter of fact corresponds to a city name. Unfortunately, we have no reliable means of solving such rebuses.

The two men engaged in conversation are almost nude, and wear only dark green and blue girdles (*maxtli*, *maštli*) and green necklaces. The color of the skin of both is idealized to bright red, while the ground is dark red, so that the two colors can contrast with one another. One man has round ear ornaments and the other square; they are green in each case. One wears the high bright-red cylindrical head-covering—like the calpac of the modern Persian—which rests on the green forehead band of rattles. A green plume projects from this cap. The other man likewise wears a red head-covering but of a different shape, and a large plume of green feathers also issues from its knot. The clear space between the two heads is filled by a green rectangular field, probably intended to contain glyphs, but these were not drawn.

Lintel 4, sculptured on the under side (Plate XXXVIII, 2). Total length of the stone, 255 cm.; height of the sculpture, inclusive of the blue band forming a border at the top and bottom, 135 cm.; breadth of the stone and of the sculpture, 83 cm. Unfortunately this lintel is broken in the centre, otherwise the relief with the colors is well preserved.

A bright-red bench, forming a throne, with two somewhat tapering feet, stands on the blue border. On this throne a man of rank sits cross-legged in Turkish fashion, inclining slightly forward. The whole figure is drawn in a very graceful and natural manner. The man wears only a green girdle and for the rest is nude. Around his neck is a necklace of green stone beads, with a breast disk also green. The round ear-ornament

is also green. All his skin is bright red, while the general background is dark amaranth. The rattle head-band with the streamers falling backward is green, while the high "Persian" cap is bright red. The plume of feathers is green, as usual. In front of the face is a long green field for glyphs, but these were not drawn.

What gives the "Temple of the Four Lintels Sculptured on the Under side" of Chiczapote such great importance is the fact that the difference between the workmanship of one epoch and that of a more recent period can be clearly recognized on its bas-reliefs. Unquestionably the sculptor's art had made significant progress. It lacks but little of ranking with the high art of the present day. This must be acknowledged all the more since in the sculptures of Chiczapote and La Mar we have to do with examples of work belonging to comparatively insignificant cities, which presupposes that progress in the development of art was general; also, the information which we gather from these reliefs relative to color is important.

It is probable that excavations in the numerous edifices of this city, which are indeed in ruins although their massive substructures are for the most part well preserved, would bring other sculptures to light.

It would be more convenient for a future explorer to travel by water from El Cayo as far as a halting-place on the left shore of the Usumatsintla, corresponding to these ruins, and to fasten his cayuco there and advance on foot through the forests. Since a brook, "El Arroyo del Chiczapote," flows past these ruins, it would be well for him to look around for this stream, as this would help him to find the ruined city.

Having reduced my rather severe attack of fever, my appetite returned, but I was obliged to rest a few days in this camp to recover strength. My men succeeded in shooting several edible birds, and we were able to supply ourselves with fruit from the abandoned banana plantation, so that we were not badly off. Finally the journey to Anaité, three leagues distant, was accomplished.

XIII.

YĀXCHILAN.*

FORMERLY the regions on the upper course of the river were reached from Tenosique by means of forest trails which were followed as far as

* Yāxchilan = *Piedras verdes* or green stones. Yāx = yāš = green; chilān = tšilan = that which lies or is scattered about; by extension in this particular case, stones. Yāxchilan = yāx-tšilan = green stones: an allusion to the greenish color caused by moss or algæ on the stones in the bed of the river which flows into the Usumatsintla above the ruined city. The ruins are on the left bank of the Usumatsintla in the State of Chiapas, Mexico. See map, Plate I, of this volume. (This group of ruins has also been named Menché and Lorillard City.)

the Yāxchilan, a tributary stream entering the Usumatsintla on the right. From the confluence of the two rivers the journey was continued in a cayuco. Whoever wished to reach the ruined city had to row downstream a distance of about two leagues from the point of confluence to the spot on the edge of the left shore, where "the pillar," *el pilar*, serves as an unmistakable signpost, at least in the dry season.

I am inclined to consider this pile of stones the substructure of a small temple consecrated to the water-deities, while the people of this region think it is the "pier of a bridge." It stands in the middle of the stream during the rainy season, and vanishes entirely when the river reaches a very high-water mark.

The name of the river Yāxchilan was extended to the ruined city, which had no name at all. In order to be quite clear, people said: *las Ruínas situadas río abajo de la desembocadura del afluente Yāxchilan*.

At present the name Anaité is well known far and near. It is applied to a small tributary stream on the left bank, to a station at its mouth, and to the much-feared rapids some distance below; also to a large inland lagoon, and to two smaller ruined towns. The traveller who wishes to visit the large ruined city may express himself thus: *las Ruínas arriba de la desembocadura del Arroyo de Anaité*, and he will everywhere be understood.

To these ruins certain scholars have of late applied the imposing name "Menché-tinamit"! I do not remember ever having met with it in the books of Remesal, Juarros, Villagutierre, and others. This name is half Maya and half Nahuatl. *Menché* is equivalent to *mehenché* = *mehén-tsé* = young forest (*mehén* = seed, young ones, off-shoots; *ché* = tree). *Tinamit* in the pure Mexican form is *tenamitl* = city. Hence *Mehenché-tenamitl* (*mehentsé-tenamitl*) = young forest-city.

If one were to meet wood-cutters or resin-gatherers in these wild forests, and to their question, *¿Adonde se va Usted Señor?* were to answer, *Yo me voy á Mehenché-tenamitl*, not a soul would understand what was meant, and the questioners would very likely laugh in one's face. It will therefore be easily understood why I could not make up my mind to use this otherwise admirable name.

I was formerly inclined to think that Yāxchilan was the Izancanac where Cortez, coming from Palenque, had crossed the Usumatsintla (1524) in the boats which the Acaltec merchant-king had placed at his disposal. But I have begun to waver in this opinion, owing to the fact that there is a "Canizan" below Tenosique, which seems linguistically to be the same as Izancanac. On the other hand Cortez expressly says, in his Letter V to the Emperor Charles V, that Izancanac, the capital of the Acalla kingdom, was a monumental city like Palenque, — the ancient name of which he miswrites Teotercal, Tentacras, etc., — and that he was able to quarter his troops in the spacious principal buildings. This statement would apply rather to

Yāxchilan than to Canizan, where, it is said, mounds of earth (*cuyos*) are still to be found, but no stone structures of any importance exist.

The passage in Cortez's account of Izancanac runs thus: . . . *hasta que llegamos al pueblo que se llama Izancanac, el cual es muy grande y de muchas mezquitas, y está en la ribera de un gran estero que atraviesa hasta el puerto de Términos de Xicallanco y Tabasco*,—"until we came to the place which is called Izancanac, which is very large and has many temples, and is situated on the bank of a great river, which flows to the Bay of Términos de Xicallanco and to Tabasco."

Bernal Diaz, who accompanied Cortez on his expedition to Honduras, quite forgot the city in his confused account; he only remembers that the place on the Usumatsintla where he spent the night lay at the foot of high mountains! Now there are no mountains from Xicallanco to the Boca del Cerro, above Tenosique, where the river intersects the mountain range, and from Canizan Bernal Diaz could only have seen the Serranía, which he mentions, in the far distance.

I am convinced, however, that our Yāxchilan is the ruined city discovered by the Maestro de Campo Alzayaga, close to the banks of the Usumatsintla, when he turned into that river after having come down the Lacantun with his piráguas. Alzayaga explored these rivers during the second expedition of the Spaniards against the Lacantuns, an account of which is given by Villagutierre.*

When, at the end of the seventeenth century, Martin Ursúa was preparing in Yucatan his expedition for the conquest of Peten-Itza,—the last stronghold of the civilized Mayas,—the Captain-General of Guatemala, Don Jacinto Barrios, was organizing another campaign against the Lacantuns. This time three columns were to enter the country simultaneously: Capitan Diaz de Velasco with one column from Cahabon (in the Province of Vera-Paz); Capitan Melchor Rodriguez Mazariegos with another from Huehuetenanco; Barrios himself with a third column from Ocotsinco. The three columns were to leave their several stations on the last of February, 1695.

The column of Diaz de Velasco went no further than Mopan.

Rodriguez Mazariegos, in whose suite was the Padre provincial Diego de Ribas, went into the wilderness by way of Istatlan and Nolasco. Upon his difficult march he found many interesting ruins of towns and temples, had several streams to cross, and finally, not far from what was presumably the Río de Ocotsinco, he came to a town inhabited by Lacantuns, on "el día de Viérnes santo," † for which reason he gave the place the sonorous name, "Villa de Nuestra Señora de los Dolores." This town had one hundred and

* "Historia de la Conquista de la Provincia de el Itza y Reduccion y Progressos de la de el Lacandon," Madrid, 1700.

† Page 259 *et seq.*

three "casas muy buenas": one hundred belonging to the inhabitants, two large ones belonging to the community, and one still larger building which served as an "adoratorio," where the incorrigible priests, as usual, demolished everything!

Barrios, advancing with his column from Ocotsinco, after short marches which consumed many days, arrived at the shores of a great lake: *à la orilla de una gran laguna*. Here they found the first Indian, whose language no one understood, although people of all the nations were with Barrios. Finally this column also reached Dolores, where the one coming from Huehuetenanco was already encamped.

The Spaniards made great efforts to keep the Lacantuns in Dolores, the latter having been, as it seems, by no means delighted with the arrival of these unbidden guests. Villagutierre* tells us that Cabnal, the Cazique of Dolores, complained bitterly: *Que los Españoles eran muy desaseados: Que en la mediación de las Casas se ponían á sus menesteres (señalándolo con agarrarse las narizes) como si no hubiera Montes, Campos y Sabáñas!*

In Dolores the Spaniards constructed fifteen piráguas, in which to go down the *rio grande del Lacandon*.† The Maestro de Campo Alzayaga, accompanied by the Padre provincial Ribas, embarked in these canoes with a detachment of men (1696). These people went down the "rio grande del Lacandon" and entered the broad Usumatsintla, which they followed for a great distance "upstream" (probably also downstream), exploring its banks on the right and on the left. On this occasion Alzayaga's men discovered (it must have been in travelling downstream) an enormous ruined city, as Villagutierre tells us:‡ — *En otra Salida á Tierra, que hicieron algunos de los Soldados, dieron con un Sitio, que se conocia, aver avido en él Población muy antigua, por los muchos Cimientos de Piedra, y ruinas antiquísimas de Edificios, que hallaron: la cual cogería más de una legua de circuito,* — "On the occasion of another expedition on shore, which some of the soldiers undertook, they arrived at a place, where it was plain that there must once have been a very ancient city, owing to the great number of stone foundation-walls, and enormous ancient ruins of edifices which they found; which city must have measured more than a league in circumference."

Alzayaga's ruined city is doubtless our Yāxchilan, which, lying close to the bank of the river, could not have escaped the notice of the soldiers, who were doubtless not allowed to withdraw far from their piráguas. From the embouchure of the Lacantun to the Boca del Cerro, above Tenosique, there are mountains formed of rock, consequently cities built of stone are possible on this stretch of country. For a long distance upstream from the embouchure there are no rocky hills, consequently no cities built of stone. The distant Seibal on the left bank of the upper Usumatsintla is the first place which

* Page 310.

† Our River Lacantun; also named "el Rio de Ocotsinco."

‡ Page 362.

has ruins of stone edifices and numerous magnificent stelæ. The ruined city on the left bank of the Usumatsintla, near the upper side of the embouchure of the Chixoy,—to which I gave the name "Altar de Sacrificios,"—has earthworks and no stone structures. The stones for the one circular altar and for the very few stelæ had to be brought from a distance.

On the 29th of April, 1696, after an absence of fifty-two days, Alzayaga returned to Dolores with his men.

Barrios soon returned to Guatemala with the main body of his men, leaving Dolores under the guardianship of the Dominican monks, for whose protection a small detachment of troops remained behind.

All endeavors on the part of the Dominicans to keep the Lacantuns in Dolores were futile. One family after the other withdrew, preferring the free life of the tropical forest to the delights of Spanish rule. Soon the Spaniards also forsook the depopulated place. To-day there is no one, I believe, in the State of Chiapas, who can tell where the long-forgotten Dolores was once situated.

During the sixties of the nineteenth century the Mexican Government accorded to one Encarnación Carrillo a wood-cutting privilege on the banks of the Usumatsintla in the immediate vicinity of our Yāxchilan, thus for a few dollars giving up this city of magnificent ruins, probably unknowingly, to the vandalism of a band of wood-cutters!

When on my way from San Cristóbal de Las Casas in 1877, I visited Palenque—where I met Mr. Bernoulli, who was returning to Guatemala by way of Tikal and Peten-Itza—I heard mention made for the first time of the ruins of Yāxchilan, but at that time I was not prepared for so difficult an expedition.

In the meantime—amply provided with funds by the French Government and the American millionaire Lorillard—M. Désiré Charnay undertook an expedition to Yāxchilan in 1882. Finding on his arrival that Mr. Alfred P. Maudslay had anticipated him, he limited himself to making an examination of the principal buildings, and to taking photographs and moulds of some of the finest carved lintels. The results of his explorations are included in his interesting volume "*Les anciennes Villes du Nouveau Monde*."

Mr. Maudslay's work at the ruins was continued for some time, and to my great disappointment I found that he had removed many of the carved lintels, taking them with him to England. However, I do not doubt that in the splendid work now being published (*Biologia Centrali-Americana*, *Archæology*), Mr. Maudslay will give an interesting account of the condition of the ruins as he found them, and that all the sculptures at that time available will be reproduced by phototype process for the benefit of students.

Yāxchilan was thus far less interesting to me, and if I had not succeeded in uncovering numerous stelæ on the terraces and esplanades in front of the temples, in excavating sculptured lintels lying unsuspected beneath enormous

piles of débris, and in discovering the magnificent South Temples, my subsequent expeditions to Yāxchilan would have been utter failures, especially as some of the remaining sculptured lintels had become badly disintegrated by the careless building of fires beneath them.

Not until I had explored the ruins of Seibal and Altar de Sacrificios in 1895, did circumstances take me to Yāxchilan, where I remained two days (July 14th and 15th). At that time the river was very high and only the topmost stones of the little *cuyo* appeared above the water, so that we were doubtful as to whether we had arrived at the site of the ruined city or not. Fastening our *cayuco* to a tree and walking a short distance, we reached the Templo de la Ribera, in which we took up our quarters. I took no photographs on this occasion, because to do so always necessitates elaborate preparations and incurs great expense, and I had no men and no provisions with me. I limited my activity to an inspection of the principal buildings, and to drawing plans of the Templo de la Ribera and of the Temple with the headless figure of Ketsalkoatl. I dismissed my *cayuco*-men, or *vogas*, a short distance beyond the ruined city, and went to Tenosique by land, by way of Mr. Torruco's *montería*, situated at this point, and of El Cayo and Piedras Negras.

When after many eventualities fate once more brought me to the glorious banks of the Usumatsintla, I was able on the 30th of June, 1897, to leave the *montería* of Anaité and embark in the *cayuco* I had borrowed, with my five men and the necessary baggage, this time to undertake the serious exploration of Yāxchilan.

There must have been heavy rainfalls in distant Guatemala and Eastern Chiapas, for the Usumatsintla was excessively high, having risen to the very edge of the high banks, which made progress up the river exceedingly difficult, since the poles by which the *cayuco* is propelled could not reach the hard bottom. Under such circumstances forked branches are made fast to the end of the poles, and with these *horquetas* the men seize the overhanging branches of the trees and shrubs and thus push the *cayuco* forward, while those not occupied with the poles, grasp the branches, if possible, with their hands, and pull with all their might. This procedure is exceedingly laborious, and progress is slow. In this manner it took us a day and a half to overcome the short distance between Anaité and Yāxchilan (about thirteen kilometres). When the river is in this condition no one ever attempts to go upstream, the labor and the danger are too great. In point of fact, we had a terrible struggle. We had to force our way through branches of trees projecting out of the water, and often we had to use our machetes to remove the obstacles impeding our way. In spite of all our exertions, we were frequently whirled round by the force of the current and carried downstream. Masses of trees which reached far out into the river could not be surmounted, nor powerful rapids overcome, without two or three successive attempts.

The trees which grow on the banks of the river are chiefly of the kind that is here called *huitz*, their Aztec name being *cuauhxicinuil* (kwauhšiniwil). They have blossoms formed of great white stamens and the seed forms in long green pods. There are besides a great many *amatl*, which are here called *chimón* (tšimon). On the low shore different kinds of grass, reeds, and *guadua* make up for the absence of trees.

When we rested at night we fastened our cayuco to the branches of a great chimon and protected ourselves and our baggage as well as we could with oiled cloths against the heavy night rains. It was not possible to go on shore, as everything was flooded. At noon of the second day we finally arrived at the ruined city, the location of which one of my men recognized by certain signs. The *cuyo* on the low shore, which generally serves to mark the spot, had entirely vanished under the water. We now breathed more freely, and, glad of having thus far surmounted all difficulties, we fastened our cayuco to a tree. My men admired each other as heroes, and each one asserted that had it not been for *him*, we never could have come up the river.

In the mean time we sought shelter in the neighboring "shore temple." But as the entire stone structure was soaked with rain and all the ceilings dripped with moisture, my men constructed for themselves a palm-leaf hut, *una champa*, while I, after discovering the "Labyrinth" (Edifice 19), settled myself within its walls with my most important baggage, for the ceilings were dry, and the great stone benches were very convenient for sleeping purposes or for spreading my things out upon them.

It was rather dangerous to spend the nights quite alone in that solitary ruin on account of the tigers. But fortunately we escaped all collision with these felines, which are always to be greatly feared. We were so fortunate as to have a month of glorious weather, which greatly lessened the difficulties of my work among the ruins. It generally rained at night and hardly ever by day. Even the Usumatsintla soon sank again to a less dangerous level. But we had another trouble to contend against. Our stock of provisions had run very low, because the men when living at some one else's expense eat enormously and know no moderation. I therefore hastened all my preparations for photographing the façades and sculptures.

Keeping one man to assist me, I sent the rest as soon as I could spare them, in the cayuco to the nearest ranchitos to buy food, in which they were only partially successful. No one in this country, upon which nature has so lavishly bestowed her gifts, is willing to sell food to another. In spite of this luxuriance of nature a regular famine prevailed, which naturally affected us also. My men shot birds and monkeys, or frequently succeeded in catching a fine large fish of the scaleless kind called *pezado bobo*. In this manner we got along as best we could.

Working incessantly and exploring the forest in which the extensive ruined city lies, in every direction, I convinced myself that I had found

everything worthy of note, with the exception perhaps of objects that were lying too deeply buried under the ruins. Plans were drawn of all the important buildings. I succeeded in discovering three magnificent temples, never yet visited by Europeans, at the southern end of the mountain range of the great Acropolis. I photographed with magnesium light at night under great difficulties the lintel sculptures still in position over the entrances to the temples. Others, already fallen to the ground, and some wholly buried and excavated by me, I placed in such positions that they could be photographed in sunlight. I also prepared a dozen mortuary or deity stelæ for photographing. Of these stelæ I found only one still in an upright position; all the others had fallen to the ground; many were broken in pieces and sunk in the earth. Notwithstanding the lack of provisions which greatly hampered us, the result of my explorations (July and August, 1897) may be said to have been on the whole very satisfactory. Leaving the excavation of additional pieces of sculpture for a future occasion, I returned for the time being to Yucatan by way of Tenosique and El Cármen.

After I had completed my second exploration of Piedras Negras in December, 1899, I continued my voyage up the river. In El Cayo I procured a cayuco, had the necessary paddles made, and, leaving my animals behind, embarked with my men and my baggage.

The voyage to Yāxchilan was again fraught with very great difficulties. The dangerous *Raudales de Anaité* had recently claimed several human lives. Besides this, several cargoes had been sunk, the oarsmen, however, having been able to save their lives. Instead of blasting away the most dangerous rocks, the authorities at Tenosique preferred to forbid the shooting of the rapids on pain of a heavy fine. As the forest trails are in an unheard of condition, the pack animals cannot survive on them. It is almost an impossibility to convey a *carga* by land. In spite of all dangers, therefore, most of the wood-cutting firms prefer the water-way.

I had succeeded in bringing my rather old and fragile cayuco as far as the *Raudal grande*, where we all disembarked, leaving the baggage in the boat, which my men, who had climbed up on the rocks, now slowly and carefully towed along by means of long ropes. It was a very difficult piece of work, because the cayuco, gliding along at the foot of the sheer rock, remained invisible to those handling the ropes, which had every now and again to be slung over projecting angles of the rock or bushes, which threatened to impede progress. We finally reached the last headland, down which we clambered and made the cayuco fast. I then had it unloaded and everything placed on the lowest rocks, for at this point the water dashed over half-concealed boulders with such force that we could not think of towing the boat through with its load. The sight of the stupendous walls of rock, which we had just passed, the din of the water, forced between rocks and

rushing along at the most frightful speed, caused my men utterly to lose their heads, though they had always considered themselves excellent *vogas*. They were terribly frightened, and only the utmost exertion on my part had brought the trembling fellows thus far. Our attempt at towing the cayuco over the rapids was unsuccessful. It filled with water, the ropes broke, and, dashing to pieces against the rocks, it vanished in the whirling flood. It was no great loss. All my baggage, the paddles even, and my men, who had so greatly feared for their precious lives, were saved. Notwithstanding the accident, we could still consider ourselves very fortunate, for we had now passed the most dangerous rocky narrows and rapids. The rest of the voyage henceforth offered no great dangers.

In the meantime, however, I established my camp on the rocks and sent two of my men through the forest to Anaité, about two leagues distant, to procure another cayuco in which to continue my voyage. They succeeded in obtaining a large one, which I afterward bought for sixty pesos, from a ranchero, José María Jiménez, who had settled somewhat farther up the river. The men were accompanied on their return by my old friend Lamberto de La Cruz of Anaité, and another cayuco arrived at the same time with people on their way to El Cayo. Thus we were at last able to continue our voyage, though not without loss of time.

I was only half annoyed at my enforced stay of several days on the rocks, for the chasm cut by the river at this point affords such a magnificent sight that I was actually sorry to part from this scene of wild beauty. I had made good use of my time in collecting some rare specimens of butterflies and beetles, and I had been successful in capturing a male and a female of the great beetle called *el cornezuelo* in Tabasco. This beetle is probably the largest in America. It is not found in other parts of Mexico.

Guided by Lamberto de La Cruz, we now passed the rapids called *El Raudal chico*, which are smaller than those previously passed, but by no means without danger. Here also a high rock had to be surmounted on foot, while the cayuco was towed along by a long rope. From this point all danger ceased.

After allowing my men a day of rest at Anaité, we continued on our way to the ruins of Yāxchilan. Above Anaité the river, bordered on both sides by low mountain ranges, offers a succession of magnificent views, which further up are not again equalled in beauty. Arrived at the ruins, we all took up our quarters in the "Labyrinth."

First of all, I turned my attention to the terraces of the three South Temples, convinced that more stelæ and circular altars could be brought to light there. In point of fact I succeeded in excavating nine stelæ, so that the total number of stelæ found by me in Yāxchilan amounted to exactly twenty.

After being convinced that it was not possible to find more stelæ,—unless a group of more distant buildings should some day be discovered,—

I began a second very thorough search of the half and wholly ruined structures for lintel-carvings. Having familiarized myself with the method of construction employed in building the principal edifices, when drawing their several plans, it was a comparatively easy matter for me to find out, even with regard to the most shapeless mass of débris, whether I was dealing with a structure of one, two, or three entrances, where the latter must have been, and about how far their lintel-slabs must have fallen forward in the general downfall. Thus every excavation produced the sought-for lintel-slab with almost mathematical precision, without further loss of time. There only remained the question as to whether it was ornamented or plain.

In this way I succeeded in excavating no less than fourteen lintels, ornamented with the most interesting picture or inscription carvings imaginable, also a fragment of a fifteenth, the most important part of which had doubtless been carried off.

As sculptured lintels are never plentiful, and one is often glad enough to have found two or three, or even a single one, the result of my exploration may be looked upon as very extraordinary. The number of sculptured lintels found at Yāxchilan, after my second expedition, had accordingly increased to forty-six, inclusive of those that had been sawed off by previous visitors.

The work of these excavations had consumed three whole months, January, February, and March, 1900. Then everything had been photographed, several paper moulds had been made, and my general plan of Yāxchilan was completed.

While we actually suffered from famine during the first expedition, we fared very well this time, for we had a superfluity of provisions. I had brought along a little machine for grinding maize, *el azteca*, so that my men could daily make fresh maize bread, *tortillas*. José María Jiménez, who had settled a little way above the ruins, opposite the embouchure of the Yāxchilan, from time to time brought us maize, beans, bananas, and even a little pig. Besides, we frequently succeeded in shooting birds and little mammals, which afforded us savory roasts. Passing cayucos occasionally sold us spirits, which largely contributed toward keeping the men contented.

The present description of the ruins of Yāxchilan consists of the combined results of my exploration of the year 1897, and those of the explorations undertaken under the auspices of the Peabody Museum of Harvard University, in 1900. Only in this way can I succeed in giving a clear and complete idea of all that has hitherto been found in the ruined city.

The Usumatsintla at this point forms a large omega-like (Ω) bend which has a small additional curve. (See map of the river, Plate I of this volume.) Upon this little addition, which is intersected by slight mountainous elevations, lies the ruined city, the monumental structures of which are situated partly on the broad, levelled, curved embankment, and partly on the hill of the

Great and of the Lesser Acropolis, and its northeastern slopes, and partly on the foothills of an adjacent mountain range on the east, the tops of which, however, are without architectural remains.

As the entire city of ruins at the present time lies hidden under giant vegetation, which far exceeds that of the peninsula of Yucatan with its scarcity of water, I found it extremely difficult to comprehend the ground-plan. In reconstructing a plan of the site, I set down the groups of buildings, as they followed one upon the other, and thus finally arrived at a clear comprehension of the plan of the city (Plate XXXIX).

As it is impossible to take sight in any direction, my plan of the city naturally lays no claim to be drafted on scientific principles, but for purely practical purposes—that is, for finding all the buildings and sculptures investigated by me—it is quite sufficient.

In order to avoid confusion, we will proceed as follows in enumerating the buildings and sculptures.

I. The Curved Embankment and the Buildings on the Terraces of the northwestern slope of the adjacent mountain range, which, as it were, forms the southeastern termination of the embankment.

II. The chain of Temples near the foot of the northeastern slope of the mountain range of the Great and the Lesser Acropolis.

III. The Second Chain of Structures, situated somewhat higher up on the same slope.

IV. The Great Acropolis, which crowns the mountain ridge from the Temple of the headless figure of Ketsalkoatl as far as the three South Temples.

V. The Lesser Acropolis, which rises high above the right flank of the Labyrinth, and is connected with the Great Acropolis by a very much extended, saddle-shaped formation.

I. THE CURVED EMBANKMENT AND THE BUILDINGS ON THE TERRACES OF THE NORTHWESTERN SLOPE OF THE ADJACENT MOUNTAIN RANGE.

It is probable that during the last few centuries the river has eaten away about one hundred metres in width of the outer curve of the city,—that is, of the first embankment,—and on the other hand has deposited soil on the opposite shore belonging to Guatemala. It is therefore possible that during the most flourishing period of the city, the massive little circular structure—which was perhaps once surmounted by a small temple—stood close to the low foreshore even in the rainy season, while the first embankment extended to its immediate vicinity. Upon the now very much narrowed first embankment there are at present no monumental buildings, but I have reasons for thinking that some structures formerly stood on its edge, which, in consequence of the erosion, gradually fell into the river; for at the present

time, when the water is low, there can be seen at intervals along the rocky shore great heaps of stones (among which even lintel-slabs can be distinguished) which are evidently the remains of buildings which once stood above.

The first embankment rises about thirteen metres above the rocky bed of the river, and the second—the monumental curved embankment—can be reached by ascending five or six metres higher. The curved embankment consists of very extensive esplanades, filled up with stones where necessary, the monumental structures of which lie partly along the outer edge and partly at right angles to the latter.

It should be remarked here that the ancient Maya cities were, as a general thing, not cities of streets like the Asiatic cities, but cities of terraces. Street is not contiguous to street here, but terrace to terrace. Thus the plan of Yaxchilan is not based on a complex of streets, but on a system of terraces, and the earthwork terraces were connected with the esplanades of the embankments by means of stairways and other ascents.

Structure 1. The Temple of the Four Sculptured Lintels 5, 6, 7, 8 (among them that of the Priest with the Double Crosses). Southeast of the circular embank-

ment rises the adjacent mountain range, the northwest slope of which has been formed into great terraces, upon which I found the remains of a structure of considerable size. From the remains of the walls I endeavored to determine the ground-plan, and found that the edifice must have had a vestibule with three entrances in the façade, and two small chambers in the rear corresponding to it, and that there must have been a chamber with a single entrance running the length of each end of the building; that is, five chambers in all (Fig. 37).



FIG. 37. — STRUCTURE 1: GROUND-PLAN.

Convinced that a structure built on such a plan must have been of some importance, I undertook extensive excavations along the line of the ruined façade, which had fronted north-northwest, in order to find out whether the three lintel-slabs, which according to my calculation must have been buried there, were or were not ornamented on the under side. The excavations were eminently successful. Three extremely interesting sculptured lintels were found, to which in the general enumeration, I gave the numbers 5, 6, and 7.

An excavation on the southwest side was without result. But as the chamber on that side faces a ravine, it is more than probable that its lintel was not important.

The chamber on the northeast side was doubtless of more consequence, because the terrace extends a considerable distance in that direction, and shows vestiges of several lesser buildings. On this side I succeeded in finding the lintel which had on its under side a finely executed piece of sculpture: warriors with captives. I gave this the number 8.

The mountain rises steeply at the back of this edifice, and in front on the platform, corresponding to the position of the middle entrance, I found a circular altar. From this point the retaining walls reach far down to the terrace where lies the wholly ruined structure of the two lintels with inscriptions, Nos. 10 and 11, and the Temple of the Halachvinic.

Lintel 5, sculptured on under side (Plate XLIX). Whole length of stone, 207 cm. Height of sculpture, measured on the inside line of the border (lengthwise of the stone), 86 cm. Breadth of stone, 85 cm. Breadth of sculpture, measured on the inside line of the border (corresponding to the breadth of the stone), 73 cm. Thickness, 35-36 cm.

The stone is broken in two pieces. The sculpture, in very low relief, is quite well preserved; the colors have entirely disappeared. The scene can be thus described: A woman of rank presents a little pouch containing a sacrificial gift to the high priest, or *Ahaucan*, who holds in each hand a ketsal double cross, which he stretches out toward her. The richly dressed Ahaucan, as shown by my photograph, wears the high calpac-shaped priest's hat, like the one on the first and second lintel pictures of the Temple of the headless figure of Ketsalkoatl. On the unoccupied spaces of the background are 5 + 6 + 4 glyphs. Another glyph is carved on the little pouch, which is cut across by the tying string.

Without wishing to attribute undue importance to the occurrence of crosses with the priests of the Ketsalkoatl cult, it may still be considered a very fortunate coincidence that I should have found this interesting counterpart to Sculptured Lintel 2 (see p. 162).

Lintel 6, sculptured on under side (Plate L). Length of stone, 197 cm. Height of sculpture (lengthwise of the stone), 89 cm. Breadth of stone, measured at base line of sculpture, 88 cm. Breadth of stone, measured at top line of sculpture, 81 cm. Breadth of sculpture, measured at base line, 80 cm. Breadth of sculpture, measured at top line, 73 cm.

A richly dressed personage, wearing the tiger-helmet on his head, holds in his right hand the fleshless leg of a bird of prey (claw-footed sceptre) and in his left a cone-shaped standard, upon the truncated top of which is enthroned a little image. Of the three medallions on the cape of scales worn by the principal personage, the middle one shows a peculiar mammal. The death-mask (?) at the girdle is also remarkable.

While the principal personage is represented in front view with head in profile, the second figure is drawn entirely in profile. This second man of rank holds in his right hand a kind of plate, and in his left also the claw-

footed sceptre. It should also be stated that a little fish springs from the figure on the standard toward the helmet of the second personage of rank. On the background there are $7 + 7$ glyphs.

In spite of the fact that this remarkable piece of sculpture fell face upward when the façade broke down, it is very well preserved, protected as it was by the mass of débris, the colors alone having been effaced.

The Americanists who follow up my work should compare Lintel 6 with Lintel 43 (Plate LXVII). These lintels differ in some respects, while in others they show a remarkable agreement. The principal personage of Lintel 43 is doubtless identical with the one on Lintel 6, but the second personage on the former is a woman.

Lintel 7, sculptured on under side (Plate LI). Length of stone, 230 cm. Height of sculpture (lengthwise of the stone), 88 cm. Breadth of stone, 88 cm. Breadth of sculpture, 76 cm. Thickness of stone, 37 cm.

This enormous stone has not the fine grain of the other three, and shows irregularities which the sculptor filled out with hard stucco. The sculpture has also been somewhat effaced by moisture, but it is nevertheless quite distinct. The colors have disappeared.

The representation can be thus described: A woman of rank presents the little pouch with the sacrificial gift to the Ahaucan, who holds toward her a little idol. This idol is grasped by the leg which, as usual, extends forward in the form of a serpent.

The Ahaucan wears a great helmet formed of spiral scrolls. Glyphs on background $8 + 2 + 3$ (? 4).

Lintel 8, sculptured on under side (Plate LII). From the northeastern chamber. Former length of stone, about 192 cm. Height of sculpture, measured on inside line of border, lengthwise of the stone, 78 cm. Breadth of stone, 99 cm. Breadth of sculpture, measured on the inner line of border, 87 cm. Thickness of stone, 30 cm.

When the façade broke down, the sculptured under side of this lintel fell so that it lay concavely over the ground. Covered with the most delicate moss, it looked like a work of art executed in green oxydized copper. As the relief projects but a few millimetres from the background, it was effective only after the stone had been set up, when the rays of the sun fell upon it at a very acute angle, and then, owing to its dark green color, it presented a beautiful and artistic appearance.

The sculpture represents two warriors who have each taken a prisoner. One of the warriors with his right hand holds by the left wrist his captive, who has fallen to the ground; in his left hand he holds a handsome lance with a saw-toothed stone blade and feather pendants. The other warrior holds with his right hand a kneeling captive by the hair, and with his left he seems to strike him on the back. Each captive has a glyph incised upon the thigh turned toward the front of the picture. On the background are $4 + 5 + 3$ glyphs.

On the terrace, which runs in a northeasterly direction along the side of the mountain, are the ruins of several lesser structures. Near what might be called the last structure of this series, two great lintels projected out of the débris, but they were without sculptures of any kind.

Structure 2. The Temple of the Halachvinic with Lintel 9. At the foot of the retaining walls and steps of the terrace of the Temple of the Priest with the Double Crosses, there is a low terrace upon which in 1897 I had already excavated two lintels with inscriptions. Subjecting this terrace to a second thorough investigation (in 1900), I concluded to attack with my men a small mound of rubbish, which in my opinion must be the remains of a small temple of only one chamber, and with a single entrance. The façade of the structure was turned almost exactly toward the magnetic north, of which I very soon found corroborative proof. I had fixed upon the middle of the north side for the excavation, and scarcely had the rubbish been cleared away to the depth of 1 m., when my men came upon the lower cornice of the broken-down frieze of the façade. Directly under it a large lintel stretched across the ruined entrance. We at once passed our fingers over the under side of the slab, and assured ourselves that it was ornamented with sculpture in low relief. Great pieces of red stucco, with which the frieze had been ornamented, made their appearance as the excavation proceeded. The exterior of this little temple had doubtless been very elaborately ornamented, and had been resplendent in bright red. Even under the lintel, protected against falling stones and the rain, we found two charming little heads in stucco, surrounded by ornamentation (shown on top of altar, Plate LXXX, 2). These were white and unfortunately exceedingly fragile. We turned the heavy lintel with great care onto one of its narrow sides, in a position to catch the sun's rays at least at a certain hour of the day, after some interfering trees had been felled.

Lintel 9, sculptured on under side (Plate LIII). Length of stone, 227 cm. Height of sculpture, measured on the inside line of the border, lengthwise of the stone, 98 cm. Breadth of stone on sculptured face, 75 cm. (The back measures a little more.) Middle breadth of sculpture, measured inside the border, 65 cm. Thickness, 36 cm.

This piece of sculpture, taken from the most insignificant pile of rubbish imaginable, I consider the finest of all I found in Yāxchilan. It was executed in the finest of fine-grained limestone of an agreeable light-yellow color, and looked as new as if it had just left the hands of the sculptor. Only the face of the second personage of rank was somewhat oxidized or affected by moisture. The work is of extraordinary delicacy, and the general projection of the relief is not more than 1 cm. As this low relief was completely concealed and protected, — hence could not have been subjected to rubbing off, to having moulds taken, and to calcination by ignorant explorers, — and still had no

visible trace of color, I am inclined to think that the artist preferred to retain the natural yellow color of the stone.

The *Halachvinic* (halatšwinik) or generalissimo, who, with the exception of his face, is represented in front view, holds with his right hand what I am inclined to consider as a quiver with bow and arrows toward a second chief, represented quite in profile, who on his part extends with his left hand a similar object or quiver with bow and arrows toward the generalissimo. The Halachvinic, very richly adorned, wears below the breast-cape of bead-work a large horizontal breastplate, below which appears a large medallion with a little mammal represented upon it. From the shoulders of the Halachvinic hangs down to his thigh a pendent ornament of cords, to which are attached five human heads, and a sixth head attached to an intervening pendant fills out the background below the mammal medallion. All these heads of slain enemies hang with the crowns downward. The gigantic helmet of the Halachvinic has two conventionalized faces on the lower part, and to the front is attached the little figure of a man holding out a small human head with both hands. A serpent's head rises up from the top of the helmet, and an elaboration of feathers falls down at the back.

The second chief, adorned almost as richly as the first, but not hung with human heads, also wears a towering helmet, out of which rises a serpent corresponding to that of the generalissimo, while close under the jaws of the serpent (that is, on the front of the helmet), is a delicately executed human head, likewise corresponding to the little figure on the other helmet. The background is filled out with $4 + 8 + 4$ glyphs.

On the upper platform of South Temple III, I excavated a stela to which I gave the number 16. Upon the side destined for human figures there is also a Halachvinic adorned and hung with human heads in a manner similar to the one described above. The picture of the little mammal on the medallion has unfortunately become so indistinct that it is impossible to decide whether or not it is identical with the one on the lintel. Hence it cannot be determined whether the second Halachvinic-figure represents the same personage as the one on the lintel, or merely one of equal rank. In the former case it might be assumed that the Halachvinic of the lintel lies buried on the platform of the temple to which the lintel belongs. At all events, I would recommend a comparative examination of the two reliefs.

Structure 3: The (vanished) Structure of Lintels 10 and 11. Near the Temple of the Halachvinic, in an easterly direction, I noticed certain ruins, which were, however, so interwoven with a powerful network of roots that I was forced to give up all idea of making an excavation among them.

Near the west side of the temple there must formerly have stood a little edifice, which may have been of masonry, but cannot have been roofed over

with stone; the roof must have been of some perishable material (beams and palm leaves). Only thus can the fact be explained that there was scarcely any other débris to be found on the spot, where I excavated the two half-buried lintels, for a broken-down stone roof always leaves a large heap of ruins.

Lintel 10, sculptured on under side (Plate LIV). Length of stone, 187 cm. Height of sculpture, $77\frac{1}{2}$ cm. Breadth of stone, 85 cm. Breadth of sculpture, 73 cm. Thickness, only 23 cm. The slab had fallen with its sculptured face downward, and therefore the glyphs were remarkably well preserved. Every trace of red color, however, had entirely disappeared.

No less than forty-eight characters, divided into six perpendicular rows of eight each, ornament the under side of the slab. Most of what I assume to be the forty-eight pictographic characters are so comprehensive in their design that they seem to be composed of two or four glyphs, and this being the case there would then be about a hundred or a hundred and fifty glyphs on the under side of the slab. Accordingly, this inscription would be the most comprehensive one of all those I found in Yāxchilan. The photograph I took in 1897, in a passing gleam of sunlight, reproduces all the details with astonishing fidelity.

The second lintel—to which I gave the number 11—had unfortunately fallen with its sculptured side up. Its glyphs were therefore so badly weatherworn that only a faint outline could still be discerned.

Structure 4. A descent of only a few metres brings one from the terrace of the Temple of the Halachvinic to the esplanade of the curved embankment, which is terminated at that point by an oblong structure transversely placed. This building has a massive substructure with a stairway in the middle of the façade which fronts west. The stairway leads to the terrace, which affords a certain amount of space in front and around the actual superstructure, now entirely in ruins. The superstructure does not seem to have been very massive, and I hardly think that the chambers were roofed over with stone masonry. At any rate the entrances had no heavy stone lintels, and probably only wooden beams were used. On the esplanade, in front of the stairway, I found a circular stone altar.

The entire space between the fourth structure and the Temple of the Bird Sacrifices is thickly strewn with the ruins of very small constructions, and numerous circular altars set up here and there, near which, however, no stelæ could be found.

I am inclined to think that these circular altars were set up over the graves of personages of a certain rank and upon them were placed clay images, which represented the deceased, and also vessels containing sacrificial gifts and incense gum (*copalli*) deposited in grateful remembrance by the family and friends.

Near some of these circular stones we made some slight excavations. We did not, it is true, come upon actual graves, probably because we did not dig deep enough, but we invariably found numerous shards, chiefly of pottery vessels with projecting points, which I called "toothed vessels." I could not succeed in putting together an entire "toothed vessel," but the general shape could be conjectured from the great number of fragments which we found. We also found fragments of large clay images or richly decorated figure-vessels. The most interesting object which we found, however, were fragments of a figure-vessel of yellow pottery of exceedingly fine workmanship. The figures of this vessel, grouped in attitudes of the liveliest action, and the borders of the glyphs, have a projection of scarcely 1 to 2 millimetres. Vessels of this kind, among which there are probably some "battle vases," are the most beautiful productions of Yaxchilan potter's art.

Stela 3. Advancing in a northwesterly direction from the stairway of Structure 4, and keeping as far as possible in the middle of the esplanade, one comes upon a huge, broken stela, to which I gave the number 3. With the aid of my men I had to dig out the pieces, which were partly sunk in the earth before they could be set up to be photographed. The attempt to set up the lowest large and exceedingly broad fragment on one of its narrow side faces actually endangered the lives of my men. But by propping it carefully and raising it slowly with the windlass, capable of raising five tons, which we had brought with us, the operation was successful after failing three times.

The stone formerly stood upon a platform and had a circular altar in front and one at the back. Inasmuch as the part of the curved embankment which is adorned by the giant stela lies directly in front of the Bird Temple, the stela in question must be considered as belonging to that temple, even though it is at a considerable distance from it, while the other four stelæ (Nos. 4, 5, 6, and 7) belonging to the same temple stood on the edge of its first terrace.

Breadth of stone, 177 cm. Thickness, 26 cm. Length (or height) of the lowest piece, 260 cm., of which 108 cm. are occupied by the smooth panel. The total height of the stone may have been fully four metres.

The side with human figures fronting the river lay face upward after the stela had fallen, and was consequently quite worn away by the elements. It can be recognized with great difficulty after careful examination that the sculpture on that side represented what appears to be three standing figures and a crouching one. The "deity side" formerly facing the temple had fallen face downward and was therefore remarkably well preserved, excepting, of course, the shattered upper part. The hard, fine-grained limestone was of a warm dull shade of yellow. The beautiful work looked like new. There were no traces of color left, and the narrow side faces had no glyphs.

I only succeeded in fitting together the large, lowest piece with the next two belonging to it, thus completing the stela from the breast of the three personages downward, which I photographed.



FIG. 38.—INSCRIPTION UPON FRAGMENTS OF STELA 3.

The representation on the "deity side" shows us Ketsalkoatl as a beneficent deity, as is usual on the stelæ of Yāxchilan. He holds with both hands the "string of joys," ornamented with little heads of bees and bordered with cocoa-beans, which has just been taken from the "chest of good fortune" at his feet. Before him and behind him stand a man and a woman stretching out their hands to receive benefactions. The three figures are drawn in profile, and between the woman and the god there is a vertical row of seven large glyphs (Fig. 38).

Structure 5. The Structure of the great Hieroglyphic Stairway. Turning from Stela 3 and proceeding toward the edge of the high shore, we come to a massive structure, the front of which, facing the curved embankment, has a monumental flight of stone steps, the risers of which are ornamented with glyphs. The stairway leads up to a great terrace, which is formed by the massive substructure. The front part of the terrace seems to have formed the esplanade; along the rear portion there are several low ruins, and from this point the ground slopes far down to the river. At the extreme right wing of the hieroglyphic stairway stands a circular altar. This hieroglyphic stairway of Structure 5 of Yāxchilan is the most magnificent one I have ever seen. Unfortunately some of the steps are quite out of order, and many of the glyphs are weathered, but a great many of them are still fairly recognizable.

The plan of Structure 5 resembles that of Structures 4 and 8 and of certain others. There is not the slightest doubt that the type of these structures differs fundamentally from that of the temples. The terraces, in spite of their massive substructures, very evidently bore no buildings of importance. It is possible that the superstructures were community-houses (*calpulli*) or houses of justice (*tlatocan*), or that instead of great temples, only little temples (*templetes*) adorned the terraces. In the latter case it is possible that the massive substructures contained burial chambers.

Structure 6. The Red Temple on the Shore, or El Templo de la Ribera (Plate XL, 1, and Fig. 39). Those who visit Yāxchilan generally land where the heap of stones on the low, left-hand shore is an indication, at least in the dry season, that the ruined city has been reached. Ascending the embank-

ment at the right place, a few steps will bring one to the edifice crowned by a superstructure, which I have called "The Red Temple on the Shore." In this enumeration I have given it the sixth place, since a passage of only a few metres in width lies between it and Structure 5.

The north-northeast façade looking toward the river has three entrances, which lead into a chamber 890 cm. in length and only 104 cm. in breadth. The vaulted ceiling of this chamber has the shape of a wedge-shaped arch slightly truncated at the apex, and each of the rather wide entrances — the middle one, 170 cm., and the other two, 125 cm. each — were formerly spanned by two wooden beams, which were long ago torn out.

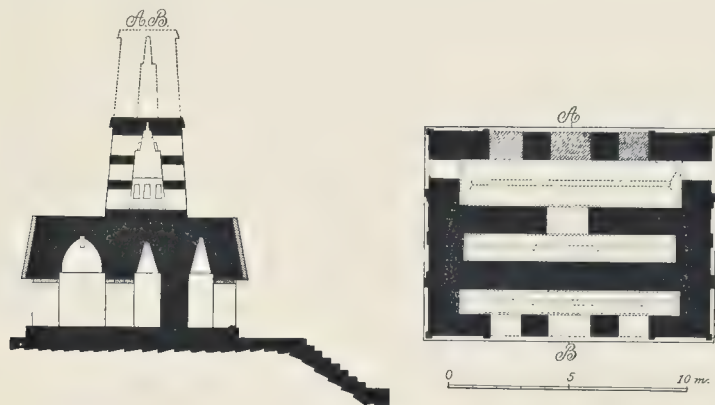


FIG. 39. — STRUCTURE 6: SECTION AND GROUND-PLAN (restored).

In this chamber in 1895, I found four perfectly new incense vessels. Shards of such vessels can be found in all the apartments of this structure, and also in the windows of the superstructure.

I shall here give a description of the façade on this side of the building, since the one on the south-southwest side doubtless resembles it, but is in a much more advanced state of demolition. The base of the façade walls as well as the principal surfaces are quite plain, except that the latter are diversified — as can be seen in my drawing of the plan — by engaged pillars projecting very slightly. The frieze is very richly ornamented, its "serpent-head decoration" recalling the magnificent structures of Yucatan. As to the lower and upper cornices of the friezes of most of the buildings on the Usu-matsintla, I shall not be able to describe them as minutely as I did those of the Yucatec structures, because in this part of the country only the first element — that is, the projecting, slanting course of stones — can be plainly

distinguished, while the other elements, consisting of thin slabs of stone covered with stucco, have assumed very indefinite shape in the course of demolition.

In regard to the frieze of the Shore Temple, I think it had no sharply defined upper and low cornices, but, projecting beyond the wall surfaces, it immediately developed its ornamentation, which consisted of three large serpent-heads executed in stone and stucco, — the largest one over the middle entrance, the two of lesser size over the unbroken wall surfaces to the right and left near the side entrances. Between the three projecting principal heads (the middle one of which can be seen distinctly on my photograph here reproduced) there were low and broad niches, also containing fantastic but more receding faces.

The friezes on the two narrow ends of the building probably had no large head decorations, only niches, but were nevertheless ornamented with faces and scroll-work.

We will now turn to the vestibule on the south-southwest side. This hall is 910 cm. long by 192 cm. broad. The arch of the vaulted ceiling has pleasing lines and is slightly flattened at the apex. Three wide entrances once led into this chamber, — the middle entrance, 170 cm., and the two others 140 cm. wide. But probably owing to the great age of the building and the powerful lateral pressure of the vault, increased by the weight of the superstructure, cracks and apertures made their appearance, whereat the people lost confidence in the strength of the southwest wall, and walled up the three entrances, after having removed the wooden beams. In place of the three entrances a door, 80 cm. wide, was broken through each of the narrow ends of the building. By this means the vestibule of this temple no doubt lost a good deal of its distinction, and the rear chamber, notwithstanding its wide entrance, was darkened. This entrance is 190 cm. wide and was formerly spanned by three wooden beams, which have long since been torn out by mischievous hands. The rear chamber is 117 cm. broad by 864 cm. long.

This monumental building is particularly interesting, owing to its singular, hollow superstructure in two bodies, the lowest of which is well preserved, while the upper one is completely broken down. Two parallel walls with stepped sides, inclining towards each other, 146 cm. apart at the base and perforated by windows, form a covered, airy upper story, — no inconsiderable architectural achievement for the time.

The ruined upper superstructure was presumably built on the same plan as the first. Whether or not a third body once crowned the whole structure, cannot now be determined. The windows in the longitudinal walls are of two sizes, arranged in six vertical rows, as seen in the photograph, Plate XL, 1. The plain wall-surface between the two central rows of large windows was probably once ornamented with figures. The narrow ends of the hollow structure were quite open toward the top, having below only a kind

of breastwork perforated by three narrow windows and three openings underneath the latter, as I proved to my satisfaction from certain remaining indications.

Length of temple, 11 m. 46 cm. Breadth of temple, 8 m. 29 cm. Height, without superstructure, 5 m. Height of superstructure still remaining, 4 m. The total height of the edifice must once have been about 13 m.

A careful examination proved that all the exterior parts, principal wall surfaces, friezes, and superstructures had once been colored bright red, while the chambers, as usual, show only white stucco.

One can easily imagine what a fantastic spectacle this bright red temple with its airy superstructure must have afforded during the most flourishing period of the city, in the blaze of the tropical sun, while at nocturnal feasts numerous firebrands and incense vessels shed abroad their light from the windows above. My plan, together with the photograph of the northeast façade, gives a fairly good idea of this edifice.

Structure 7. Separated by a passageway scarcely five metres in breadth from the northwest narrow end of the Red Shore Temple, stands a neighboring temple consisting of only two chambers placed back to back. Each chamber, on its façade side, has three entrances, once spanned by wooden beams, and a connecting door in the middle of the partition wall. The pretty ogive vaults of the two chambers are slightly truncated at the apex. The exterior of the building is very much impaired, the frieze alone, with its niches on the northwest narrow end, being still in a state of partial preservation.

As the partition wall between the two chambers is very thick, it is justifiable to conclude that it once supported a perforated roof-comb.

Structure 8. The curved embankment is intersected by a long structure placed at right angles to the south-southwest side of Structure 7. It has a massive substructure with a central stairway on the side of the northwest façade. As this structure is of the same type as Structures 4 and 5, I shall not describe it further.

Structure 9. Returning from Structure 8 to the line on which stand Structures 5, 6, and 7, we come to Structure 9, the southeastern narrow end of which is separated by only a narrow space from the northwestern end of Structure 7. The façade of this wholly demolished building fronted south-southwest; that is, it faced the esplanade of the curved embankment. On this side I could prove to my satisfaction that there had been three entrances. Whether these all belonged to a single vestibule, or to three chambers into which the latter had been divided, I could not determine. It is possible also that the structure had rear chambers.

The three lintels of the entrances, which were excavated from among the ruins and examined, proved to be without sculpture. Upon the terrace before the central doorway I found a large circular altar, and a few steps farther a once pretty column with a lattice-work design, forming raised and sunken surfaces. Upon the raised surfaces I think I discovered traces of small designs, but so weathered it was impossible to recognize anything definitely (Fig. 40).



FIG. 40.—COLUMN
IN FRONT OF STRUCTURE 9.

Stela 1 (Plate LXIX). If an imaginary line should be drawn from the central doorway, or from the great circular altar of Structure 9, to the middle entrance of the Temple of the headless figure of Ketsalkoatl (Structure 33), which covers the opposite eminence, this line would correspond with the centre of the whole plan of that imposing structure. Leaving the circular altar and the lattice-work column and proceeding in the direction of the imaginary line, one comes to one of the most magnificent stelæ in Yāxchilan, to which in my general enumeration I have given the number 1. If the whole plan of the Temple of Ketsalkoatl is rightly comprehended, this stela should be considered as a part of it, though standing on the circular embankment, inasmuch as this part of the embankment forms the lower esplanade of the temple.

Pursuing this imaginary line somewhat farther, a great stone stairway will be reached, which must be regarded as the lowest stairway belonging to the temple in question. Upon the platform of this stairway stands Stela 2, — the warrior with the arms cut off.

In connection with the description of Stela 1, it will be well to remark once for all that the stelæ of Yāxchilan which may be regarded as mortuary monuments have one wide side devoted to the memory of a person of rank, — generally some great warrior with his prisoner, — while the other is reserved for the representation of a divinity (Ketsalkoatl?), — generally a beneficent god distributing the good things of life to supplicants. I, therefore, for brevity call one side *the human side*, and the other *the deity side*.

The deity side of the Yāxchilan stelæ *without exception* faced the temple to which it pertained, while the human side was turned toward the city or the people. In other words, whoever leant his back against the temple façade saw the deity side of the stelæ, but whoever looked at the façade from a distance saw the human side of the stelæ.

I would further remark that the low relief of the human side, though very nicely executed, shows as a rule less projection than that of the deity side, the work of the latter side being invariably much bolder.

The fallen giant Stela 1, formerly stood upon the platform of a little sub-structure, before each of the longitudinal sides of which a circular altar was set up. The diameter of these altars was not great, but they are quite high.

There must also have been a reptile stone of considerable length at each of the narrow ends of the substructure. On one of these stones the head of the reptile is stretched forward in the natural position, while on the other it is treated like a human death's-head, and stands erect (like that of a sphinx). The mouth of the death's-head is sealed with the nose-tablet, a sign that the stela serves as a memento to a departed soul, who in life may have borne the name *Ayin* (Cayman), and whose lips are now forever sealed. Near this cayman figure with human skull, I found the supplementary stone showing the serrated tail of the alligator. The two stones representing the reptile are so badly weathered that they could not be photographed.

The huge stela in falling to the ground broke into a large lower and a smaller upper piece, and between the two a very acute-angled triangular piece was broken into splinters, causing a hiatus which is very much to be regretted.

The deity side fell face downward and is admirably preserved, with the exception, of course, of the triangular piece, and also some injuries on one of the narrow side faces. The human side having fallen face upward is almost entirely worn away by the action of the elements.

With great exertions and reinforced by José María Jiménez's men, we succeeded in setting up the large lower piece on one of its narrow side faces, and the photograph taken of the deity side in a favorable light turned out very satisfactorily. The missing upper part was nowhere to be found in spite of a careful search. Not until we explored the terrace of Structure 9 at a distance of more than fifty paces, did the missing top of the stela make its appearance, much to my surprise. There is not the slightest doubt in my mind that some persons, inspired for the moment by the sight of the beautiful decoration which finishes the top of the stela, determined to drag the fragment to the river and there put it on board of a boat. As long as they could drag the stone over the level surface of the curved embankment, all went well. But when they came to the high barricade formed by the débris of Structure 9, they were evidently unable to drag the stone over it. Before, however, they abandoned the stone to its fate, they luckily turned it over, whereby the sculpture nearly completing the deity side was preserved. This removal of the piece must have been many years ago, — perhaps when the wood-cutters of Encarnación Carrillo, before alluded to, made such havoc among these ruins, — for I found the stone completely sunk in the earth.

I estimated the total height or length of the stela at about 410 cm., 75 cm. of which belong to the lower plain portion, for the most part sunk in the platform. Breadth, 117 cm. Thickness, 25-26 cm.

Both the narrow side faces had rows of glyphs which are now partly worn away and partly broken off.

The worn-off flat relief on the human side displays a symbolical design serving as a base, upon the upper edge of which stands a personage of rank

in an upright position with a staff of office (perhaps a lance) in his right hand. Below, in front of him, also standing upright, is a kind of monkey or animal with protruding snout. The upper finish of the human side of the stela is formed by horizontal rows of glyphs, which are more plainly recognizable than all the rest of the relief on this face of the stela.

As for the deity side, it has for its base a figure with an evil, distorted countenance, holding in both arms a great "ornamental beam," the ends of which develop into elaborate scroll-work. An expressive face-mask is attached to the girdle, and an oval with a St. Andrew's cross to the necklace.

The fierce expression of the monster, which recalls certain east Asiatic figures, is in remarkable contrast to the quiet majesty of the beneficent deity standing above him. The god has taken from the chest of plaited work the string (serpent?) of joys adorned with little heads of bees and bordered with beads, and is holding it out with both hands to a personage of rank who kneels before him and holds up his hands to receive the gifts. The god, represented entirely in profile, wears high buskins, so carefully executed that the little straps passing from the sole up between the toes are plainly discernible. The girdle is ornamented with St. Andrew's crosses and the shoulder-cape with medallions. The fracture runs obliquely through the face, and the helmet belongs to the shattered portion. The great human head which this deity always wears fastened to his back has come out especially well on my photograph.



FIG. 41.—GLYPHS
ON STELA I.

Above the head of the suppliant rise two vertical rows of glyphs, each row containing probably eight characters. The great initial glyph occupying the space of four of the ordinary glyphs, joins this double row above on one side. Behind the god, extending the whole length of his form, there is another double row of glyphs, which becomes single when it reaches the head attached to the back; its topmost glyphs belong to the missing portion. Of these rows behind the god 13 + 10 glyphs are preserved. There are three small glyphs incised on the back-ground in front of the face of the suppliant. These are not visible in the plate but are shown in Fig. 41.

The unusually handsome finish at the top of the deity side is perfectly preserved. An ornamental beam has on each of its drooping ends a grotesque face looking sideways, while below the beam, attached to four glyphic ovals, are two more grotesque faces looking downward. Over the middle space of the ornamental beam rises the half-length image of a divinity (?) whose breastplate of scroll-work has a St. Andrew's cross, and whose head is adorned with an animal's head in the form of a helmet. To the right and left of the half-length image are serpent ovals, in one of which the little figure of a man sits cross-legged, and in the other the little figure of a woman, each holding with both hands an ornamental beam ending as usual in gro-

tesque faces. The profile face of the little woman is particularly pretty. There is thus a total of eight faces and three personages. There were no vestiges of color visible on this stela.

A comparison of the different representations of the beneficent god naturally suggests itself; but there are but two other stelæ, Nos. 4 and 10, where the work on the deity side is as beautiful as it is on Stela 1.

Leaving Stela 1 and proceeding towards the monumental stairway, we see — not centrally placed in front of the stairs, but sideways to the left — a great round altar with a weathered relief and a four-cornered table for sacrificial gifts (?) the four little pillars of which are ornamented with glyphs.

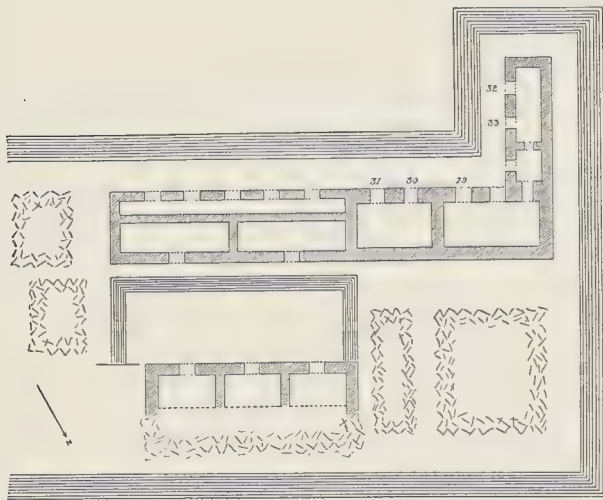


FIG. 42. — GROUND-PLAN OF TERRACE WITH STRUCTURES 10 AND 11.

Structure 10. The Palace of the Seven Chambers and the Five Sculptured Lintels, 29, 30, 31, 32, 33. Proceeding further along the line of the buildings on the curved embankment, a few steps beyond Structure 9, brings us to a great terrace, which rises about four metres above the curved embankment, and is crowned by a whole group of edifices. The principal structure of this group — shown in the accompanying sketch (Fig. 42) — I have called No. 10. This pile was built at different periods. The oldest part had only two chambers, — very broad ones for this style of architecture, one with three entrances, and the other with two. The importance of this original structure lies for us in the fact that over three of the entrances there are lintels (29, 30, 31) with

inscriptions of an entirely archaic character, consequently interesting to compare with those of finer workmanship belonging to a later epoch.

During a subsequent period a double row of chambers was added as a left wing, consisting of a long, narrow gallery with five entrances in the south-southwest façade, and of two chambers in the rear of the gallery. The back wall of the gallery is also the partition wall which separates it from the two parallel chambers, each having half the length of the gallery and an entrance looking towards the river. The vaulted ceilings of these narrow chambers are of a very pleasing form. All the entrances of this added wing were presumably spanned by wooden beams instead of by slabs of stone.

At right angles to the corner of the façade at the third entrance to the first broad chamber there was added a long narrow structure with three entrances fronting east-southeast. A thin partition wall divides this structure into a larger and a smaller apartment. The two entrances of the larger chamber had stone lintels (32, 33) with magnificent sculpture, which I dug out of the débris.

Upon the terrace behind the two broad chambers are the ruins of two smaller constructions, and a slightly sunken courtyard runs parallel to the chamber in the rear of the gallery. Opposite these stands a structure with three small chambers, each having an entrance with a large undecorated lintel. In order not to confuse this latter structure with No. 9, which resembles it, we will call it Structure 11.

Lintel 29, sculptured on the under side. This stone is still in its place over the entrance, in an excellent state of preservation. Its under side measures 104 cm. by 74 cm.; as several centimetres are occupied by a border which runs all around, there remain 86 cm. in height and 60 cm. in breadth for the actual sculpture. Since the wall has the tremendous pressure of the wide-spanned vault to bear, its thickness is naturally much greater than 74 cm. The inadequate breadth of the lintel is supplemented by pushing forward a second slab to meet the vault. The inscription consists of four vertical rows of five glyphs each; that is, twenty glyphs in all. It is very well preserved, but owing to the dripping of the cold stone, which constantly precipitates moisture, every trace of red color has disappeared.

The position of this stone being extremely awkward, it could not be photographed; however, I made a careful drawing of it (Fig. 43).

Lintel 30, sculptured on the under side (Plate LX). This enormous stone spanned one of the entrances of the second broad chamber, the façade of which is now entirely broken down. Length, 197 cm. Breadth, 105 cm. Thickness, 29 cm. The height of the inscription, according to the direction in which the vertical rows of glyphs run (and lengthwise of the stone) is 81 cm. Breadth of inscription (running with the breadth of the stone), 90 cm. The inscription consists of four vertical rows of five glyphs each, a total of twenty glyphs. It has no remains of red color, but is otherwise well preserved.

Lintel 31, sculptured on the under side (Plate LXI). This ponderous stone, belonging to the other entrance of the same chamber, was still lying upon its supports in the right position, with the sculptured face downward. It was quite buried under the débris of the masonry work which had moved forward two metres beyond the original line of the façade. It was an ex-



FIG. 43. — LINTEL 29.

tremely laborious task to set up the stone and to photograph it, especially since the greatest projection of the glyphs does not exceed three millimetres.

Length, 190 cm.; breadth, 109 cm.; thickness, 34 cm.; height of inscription, 81 cm.; breadth, measured inside of the border, 95½ cm. There are four vertical rows of five glyphs each, making a total of twenty glyphs. Traces of red color are still visible on the border.

Lintel 32, sculptured on the under side (Plate LXII). This magnificent sculptured lintel belonged to one of the entrances of the wing built at right angles to the main structure. I dug it out of the débris of the façade. After

it had been carefully brushed and washed off and placed in a favorable light, a fine photograph was obtained, notwithstanding the very slight projection of the relief.

The free under side of the lintel measured 85 cm. by 60 cm. The actual surface covered by the sculpture measured 4 cm. less on all sides, owing to the border. Therefore, the height of the sculpture was 77 cm.; breadth, 52 cm. (of course the stone was longer than 85 cm. by the portions that were let into the masonry on the right and left).

A richly clad woman of rank brings a pouch with sacrificial gifts to the Ahaucan, or high priest, who holds a little image toward her. The woman wears the petticoat (*enaguas*), over which is thrown a cloak-like garment ornamented with a handsome reticulated border. Her headdress consists of a grotesque face, with a crest of feathers falling backward.

The priest is richly adorned from head to foot. Especially noticeable is the girdle with the great face-masks, while a great mask also adorns the cuff on the left wrist. Three small medallions containing little faces adorn the breast-cape, which might also be regarded as a broad necklace. Below the latter is another larger medallion crossed by the long narrow breast-plate. Out of the calpac-shaped priest's hat, which has eight stripes, rise several erect plumes of feathers sloping toward the back. The little image or idol has a snouted face, and wears a little helmet with feathers. The leg by which the priest holds it ends, as always, in a serpent stretching forward. On the border and on the background I find $18 + 3 + 5$ glyphs, — a total of 26. The colors on this exceptionally fine piece of sculpture have totally disappeared.

Lintel 33, sculptured on the under side (Plate LXIII). Near another entrance of the same wing the equally interesting sculptured Lintel 33 was excavated. Notwithstanding the fact that this stone was broken in two, it was otherwise in a perfect state of preservation.

Length of stone, 175 cm.; height of sculpture measured inside of the border, 82 cm.; breadth of stone, or of sculpture, including the border, measured at base-line, 65 cm.; at top line, 70 cm.; thickness of stone, 32 cm.

The sculpture represents a warrior of high rank, in front view, with his face in profile, who holds in his right hand what I believe to be a decorated quiver containing bow and arrows. Of the warrior's ornaments the most noticeable are: low buskins, leg-bands with a small medallion attached to each, a girdle with a border of flowers from which depends a large sash ornamented with a remarkable death-mask, a breast-cape quite covered up by a double row of medallions, — five smaller ones in the upper and five larger ones in the lower row, all with little faces, — long, narrow breast-plate, and a great medallion with a mammal (tiger?) below it; a large cuff on the left wrist, heavily ornamented in front, which may be a bow-string guard; large ear-ornaments; upon his head a large scroll-work helmet from which rise

serpent-like designs falling toward the front, and plumes of feathers, which slope backward. The body is surrounded by radiating feathers! I find about twenty-five glyphs along the border.

Everywhere — on the face, on the medallions, feathers, helmet, feet, background, etc. — traces of bright red color are visible; therefore, I am of the opinion that the entire piece of sculpture was painted bright red, without the application of any other color.

Structure 12. The Structure with the Four Sculptured Lintels: 34, 35, 36, and 37. Directly opposite the northwest side of the great terrace to which belong Structures 10 and 11, but below, on the general level of the embankment, stands a small edifice, the long and narrow apartment of which had four doorways on the east-southeast façade. These entrances had once all been adorned with sculptured lintels. This chamber is only 122 cm. in breadth. The arch of its vaulted ceiling is wedge-shaped and broadly truncated at the top. There are masses of ruined masonry and other débris at the back of this front apartment corresponding with it in position, as if it once had an adjoining chamber in the rear. But I could discover no entrances on the west-northwest side, nor any doorway in the partition wall of the front apartment. Therefore, the character of the rear portion of this structure must remain doubtful. At all events the lintel sculptures lend a certain importance to this edifice, the plan of which differs from that of the temples. It is not improbable that burial chambers had been built into the wall at the back of the front apartment.

Lintel 34, sculptured on the under side. The first lintel on the right (No. 34 in the general enumeration) was cracked in many pieces even in Maya times, owing to the pressure upon it of the very considerable weight of the frieze and the vaulted ceiling. The people of that time, therefore, had walled up the entrance to which this lintel belonged, leaving only a little window as an opening. Unfortunately some one has torn down the enclosing wall and taken away portions of the cracked inscription-slab as mementoes, thus impairing the value of the whole.

The free under side of this lintel (that is, the field occupied by the glyphs together with the border) was painted red, and measures 112 cm. in length by 64 cm. in breadth. The glyphs were divided into four vertical rows of eight characters each, carved in flat relief, a total of thirty-two glyphs.

The execution of these red glyphs is very delicate, and protected as they were by the walling, they were perfectly preserved, in spite of the crack, before they were disturbed by thoughtless visitors.

Lintel 35, sculptured on the under side. This lintel fared even worse than No. 34, nothing having been left of it but the sawed-off stone which certainly simplified my labor with regard to a description of its sculptured under side.

Lintel 36, sculptured on the under side. This lintel lay with its sculptured face turned upward, which was consequently quite worn away. It can still be discerned, however, that the sculpture represented a man of rank in a standing position holding a little image in his outstretched hand.

Lintel 37, sculptured on the under side (Plate LXIV). This stone lay among the ruins with its sculptured face downward, which was therefore very well preserved. The under side (that is, the field occupied by the glyphs, together with the border) is painted red, and is 104 cm. in length by 70 cm. in breadth. The stone is of course longer than 104 cm. by the ends let into the doorposts. The glyphs are divided into four vertical columns of eight nicely carved characters each, making a total of thirty-two glyphs.

Structures 13 and 14. Leaving the structure with the four sculptured lintels, one comes next to two massive constructions running parallel to each other, which are principally long terraces upon which there are no buildings of any importance. The two terraces are entirely solid, and have stairways along their longitudinal sides. On the southeast side of Structure 13 lie the remains of certain additional wings. Structure 14 had no additions, but not far from it lies a large circular altar. Did these two incomprehensible structures once enclose a playground like those of the Yucatec cities? Some treasure-seeker had begun to break down one of them, but only rubble was disclosed to view.

Structure 15. While Structures 12, 13, and 14 are placed transversely on the embankment, the whole length of the latter is bordered by a long construction (No. 15 in the general enumeration) which stretches from Structures 12 to 16. It may be assumed that the ruins, which resemble an enormous barricade, were once rows of chambers.

Structure 16. The Structure with Lintels 38, 39, and 40, with sculptures on the exterior faces.

Adjoining the northwest end of the ruined structure No. 15, is quite an extensive building consisting of a double row of chambers, also transversely placed with reference to the embankment. The principal façade of this edifice fronted east-southeast, and on this side were three doorways spanned by huge stone lintels. But owing to the chaotic condition of the ruins I cannot determine whether the three entrances belonged to one single large chamber, or whether there had been a division into three compartments. However that may have been, there were undoubtedly rear and possibly also lateral chambers. Only over one single doorway in the principal façade was the lintel (No. 40 in the general enumeration) still in its proper place, as I had already found it and photographed it in 1897.

After careful consideration I came to the conclusion that this latter doorway must have been the third in the principal façade. Calculating the positions which the first and second must have occupied, I made excavations at those points (1900), and with such good results that deep down under the débris the two stone lintels (38, 39) were disclosed, each with sculptures on its exterior face. These three stone lintels of Structure 16 are probably the largest in all Yāxchilan, and I regretted that the sculptors had not also ornamented the under side with reliefs. It was not necessary in this case to turn the stones over on their narrow side faces, but the mere placing them in a light favorable for photographing was a very laborious task.

Lintel 38, sculptured on exterior face (Plate LXV, 1). Length of stone, 251 cm. Length of sculpture, 125 cm. Thickness of stone, also height of sculpture, 32 cm. Breadth of stone, 97 cm. A figure, presumably of a woman, sitting cross-legged, holds in its arms a serpent-like form, which terminates at both ends in scroll-work, including open jaws and developing into a fantastic human head. On the right and left two rows of four glyphs each—a total of sixteen glyphs—form a finish to the whole. The sculpture is only slightly affected by moisture. There are still traces of red color on the glyphs.

Lintel 39, sculptured on exterior face (Plate LXV, 2). Length of stone, 195 cm. Length of sculpture, 121 cm. Thickness of stone, also height of sculpture including the border, 32 cm. Breadth of stone, 104 cm. A man of rank, tastefully adorned, lies upon the ground. Over him winds a kind of serpent, terminating at each end in open jaws formed of beautiful scroll-work. Each jaw holds a fantastic human head. On the right and left two rows of four glyphs each—a total of sixteen glyphs—form the finish.

The sculpture, executed in hard limestone, is marvellously well preserved, and traces of red color are still discernible on the glyphs. The human form lies in so graceful an attitude that a modern artist could scarcely improve upon the delineation.

Lintel 40, sculptured on exterior face (Plate LXV, 3). Length, 181 cm. Length of sculpture, 125 cm. Thickness of stone, also height of sculpture, including border, 32 cm. Breadth of stone, 95 cm. A figure sitting Turkish fashion, presumably of a woman, holds in its arms a serpent-like form terminating at both ends in great jaws holding a fantastic human head. On both the right and left two rows of four glyphs each—that is, sixteen glyphs—form a finish to the whole. No traces of color remain.

Structure 17. At the back of the structure of the three lintels with sculptures on their exterior faces—not placed transversely with reference to the embankment, but following along its edge—are the remains of a long structure, which I examined, but I could not determine what had been the plan of its chambers. It is possible only to determine that the façade fronted

the esplanade of the embankment, and that a great circular altar is centrally placed in front of it. I succeeded in excavating a lintel of one of the doorways in the façade, but as it was without ornament, I discontinued the excavation at that point.

Structure 18. The great Sepulchral Pyramid on the Terrace and the Northwest End of the Embankment, and the adjacent structures on the same terrace. Northwest of Structure 17 and very near it, placed transversely to the embankment, and rising about five metres above its plane, there is a terrace (with hearting of earth and stones) which is reached by a broad stairway situated on its east-southeast side. Upon this terrace stands a great sepulchral pyramid, similar in construction to the two behind the Temple of the headless Ketsalkoatl, but on a much larger scale. The corners of the pyramid, like those of the other two, seem to be drawn inward, while the central portion of the four sides projects somewhat. There is a small quadrangular addition adjoining the northeast corner. A flight of steps on the east-southeast side of the pyramid leads up to the platform on top, upon which no actual temple could have stood, but probably only a small, open *templete*.

Here I found the lower portion of a small stela with remains of sculpture, the greater part having scaled off. I found the upper portion of the stela farther down on one of the steps of the pyramid, but its sculpture was entirely destroyed by the action of the elements.

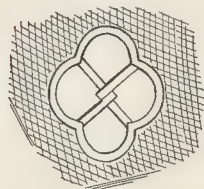


FIG. 44. — DESIGN UPON
GARMENT: STELA 8.

The stela is 72 cm. in breadth. It may have been about two metres in height and was probably ornamented only on one side. The preserved relief on the lower portion shows an oval containing the bust of a personage clothed in a tunic. Of the face, nothing remains; but on the reticulated background of the garment there can be seen quatrefoils containing a cruciform pattern (Fig. 44). There are also the

remains of two glyphs, one of which distinctly shows the sign of the spider's web. In my list of stelæ this one is No. 8.

While searching the upper steps of the pyramid my men found two interesting incense vessels with a head on the rim. These are shown on the altar in Plate LXXX, 2. They had been protected by a stone slab which leant against the side of a step, and had thus escaped the danger of being broken by falling débris or by mischievous hands. I do not, however, mean to assert that these vessels were placed there during the flourishing period of the city. They are doubtless to be ascribed to Indians, who in the past centuries made pilgrimages to the temples of this city — as they still do today — long after they had been deserted. The face on one of these pottery vessels, especially with regard to its round eyes, has decidedly the character

of figures that are found in the region of the Rio de la Candelaria, near the Lake of Silbituk and near Bolonpeten, regions in which, up to the middle of the nineteenth century, there were still numerous settlements of free Mayas, who have either all died out or have withdrawn into inaccessible wildernesses.

Opposite the southwest side of the pyramid, on the same terrace, lies a quadrangular mass of ruins of considerable size, which must once have been a structure containing passages like the neighboring "Labyrinth." Although everything has apparently fallen down, it is quite possible that a more extensive excavation might disclose remains of chambers.

On the northeast corner of the terrace lie the ruins of a small structure, which seems to have had a projection on the south-southwest side. In front of this structure lie four circular altars of various size, the once interesting sculptures of which are now quite worn away by the elements.

Excavations undertaken in the body of the sepulchral pyramid as well as in and about the adjacent structures and in the terrace itself, might afford interesting results to some future explorer.

Structure 19 (Plates XL, 2, XLIV, 1). "The Labyrinth." Continuing in a southwesterly direction along the terrace with the sepulchral pyra-

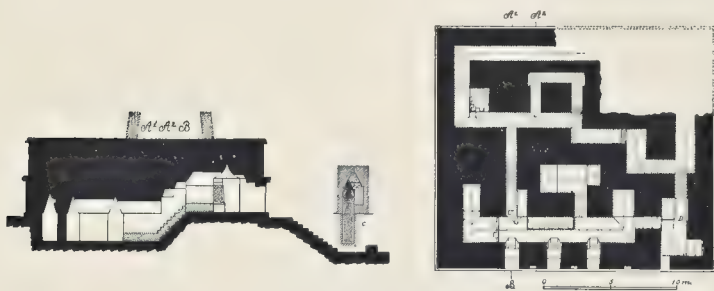


FIG. 45. — STRUCTURE 19 (THE LABYRINTH): SECTION AND GROUND-PLAN (RESTORED)
c, passageway through c'.

mid, one comes upon a terrace two or three metres lower, upon which stands the remarkable, almost square structure which I call "The Labyrinth" on account of its interior passageways (Fig. 45).

This labyrinth is a quadrangular structure, 20 m. 33 cm. in length by 17 m. 70 cm. in breadth. Height of structure, exclusive of roof-comb, 5 m. 88 cm. This roof-comb is of "twofold character," as I am in the habit of expressing it, and may have had two or even three stories. Each story of this many-windowed, airy superstructure may be estimated at a height of five

metres, consequently the total height of the whole edifice was at least 15 m. 88 cm., and perhaps even more.

The façade with its four entrances faces east-southeast. It is possible that there were small doorways at the back, which have now entirely fallen to ruin. It is quite certain that there were no entrances on the other two slightly narrower sides, which in itself lends an air of mystery to the structure.

Upon the esplanade in front of the building, I found two sacrificial stones of no very great diameter, but of considerable height with the surface of the cylinders, as well as that of the circular tops, covered with sculptured pictures and glyphs, now, unfortunately, very much weathered. Nevertheless, I took a photograph of the one that was best preserved, which at any rate gives an idea of the arrangement of the figures and the glyphs (Plate LXXX, 2).

From the esplanade a broad stairway about $2\frac{1}{2}$ metres high leads to the upper platform upon which, about $2\frac{1}{2}$ metres from the edge, rises the façade. Its base and principal wall surfaces are plainly treated, as usual, the latter, however, being interrupted by three high and narrow niches.

The frieze shows a rich elaboration, and has a lower and an upper cornice. The actual field of the frieze has five high niches, the central one being broad and the others much narrower. The ornamented head of the middle niche probably extended beyond the upper cornice of the frieze, but all its stucco and masonry work have fallen off; the other niches are more or less well preserved, but are now quite empty. The surfaces of the frieze between the niches and the corners—as is shown by some projecting stones—was once richly ornamented with figure-work, and had a projecting border on each side of it, with **┐** shaped niches towards the base. I am inclined to believe that the exterior of this structure was once covered with white stucco. There were no traces of red color visible.

The three doorways of the great vestibule are spanned by stepped lintels, as it would have been difficult to cover them with a single stone, the front wall being 190 cm. in thickness. The vestibule is 1265 cm. in length, 195 cm. in breadth, and 370 cm. in height. The vaulted ceiling is curved but inversely like a tent **^** and not truncated at the top. The vaults of the other parallel or transverse chambers and passages are for the most part wedge-shaped, sometimes ending in an acute angle, and sometimes more or less broadly truncated.

The vestibule has a large rear chamber and three half-chambers, and at its left end a narrow passageway leads to a side chamber, which also has a narrow entrance in front. From this lateral chamber, as also from the opposite half-chamber (the last but one of the vestibules) small flights of stairs lead down to the longitudinal and transverse passages lying 2 m. 25 cm. lower, which seem to receive their scanty supply of light and air only from

these two narrow passages. For a better understanding of the whole plan of this structure I must refer to my drawing of it, which gives a clear idea of this remarkable edifice in all its details.

The portion forming the northwest corner has entirely fallen down, but it is possible that the narrow passages, coming at a right angle from both sides, crossed again and united at this point.

The dazzlingly white stucco covering of the walls and vaulted ceilings is very well preserved in the interior passages, while in the outer apartments it has mostly fallen off. According to this, it would not seem to be the moisture which causes the plaster covering of the walls to fall off, but the too rapid change of temperature; for the interior chambers are much more damp than the outer ones.

Numerous stone couches have been built into the chambers and half-chambers; nine of these are still in a good state of preservation. Even in ancient times there were people who could not resist spoiling a rationally planned building with absurd alterations. Thus the couches, placed before the entrances to the interior chambers, originally occupied half the breadth of their respective anterooms, and left sufficient space for conveniently reaching the little stairways and descending by them; but at a later date they were extended so as to fill up the whole span of the anterooms, and the little stairways were raised to the height of the couches, which unreasonable alteration rendered access to the rear apartments difficult, besides robbing them of light and air.

Of the lofty, double-walled, many-windowed roof-comb above on the stone roof, only the base remains.

What may have been the purpose of this remarkable building? The circular sacrificial stones in front of it indicate a semi-religious character at least. Largely owing to its stone couches and interior passageways, the "Labyrinth" of Yāxchilan always reminds me of the south portion of the principal palace at Palenque.

The "Labyrinth" and the sepulchral pyramid with its enormous terraces form the architectural and strategic northwestern termination of the embankment. At the back of these two structures I found nothing more of importance.

II. THE CHAIN OF TEMPLES NEAR THE FOOT OF THE NORTHEASTERN SLOPE OF THE MOUNTAIN RANGE OF THE GREAT AND THE LESSER ACROPOLIS.

Structure 20 (Plate XLI, 1). The Temple of Sculptured Lintels 12, 13, 14, and of Stelae 3, 4, 5, 6, 7, called by me El Templo de la Ofrenda de Aves, for brevity, the Bird Temple. Standing on the southeastern part of the embankment of the spot once occupied by Stela 3 and turning toward the opposite

mountain-side, one beholds a threefold terracing crowned by a temple, which for brevity's sake I call the Bird Temple, because the offering of a bird as a sacrificial gift is represented on two of its lintels.

This temple is one of the most important in Yāxchilan, as is evidenced by the great number of sculptures belonging to it. Stela 3, already described, stood well forward on the esplanade, and on the edge of the first terrace stood four more stelæ (4, 5, 6, 7), all having fallen from the terrace and with one exception broken in pieces. Behind each one of these stelæ, according to the universal custom, there was a circular altar upon the terrace, and one in front at the foot of the terrace. These circular stones, some of which are very large, are now lying about in confusion with their sculpture entirely destroyed.

On the second terrace I found neither stelæ nor altars.

Upon the third terrace stands the temple, the right wing of which has unfortunately fallen down. When I was drawing the plan of this temple

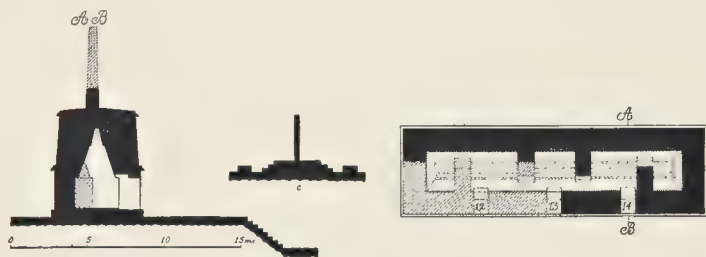


FIG. 46. — STRUCTURE 20: SECTION AND GROUND-PLAN (RESTORED).
c, section through Stela 3.

(1897), I became convinced that it must have had three entrances in the façade (Fig. 46). Therefore on my return (1900), I made an excavation exactly on the spot where, according to my calculation, the first entrance of the right wing must have been. Deep down under the débris, three metres in advance of the façade line, to my great joy I found the sought-for lintel (12), its ornamentation differing from that of the other two (13, 14) on which the sacrifice of a bird was the subject, inasmuch as it consisted of an admirable group of warriors and captives.

The façade of the temple with its three entrances fronts northeast. Its base as well as the principal wall surfaces were flatly treated. The frieze is almost four metres in height, sloping slightly backward, and having a lower and upper cornice with only a moderate projection. The frieze itself has (or had) a high and deep niche over each doorway. On the rear of the building the frieze had niches of the same kind and on the narrow northwest end, which is still intact, there is a similar high niche. The consoles of the niches (as shown in my photograph) are fantastic, stuccoed heads (always serpent-

faced) with stucco scroll-work at the sides. There are also remains of scroll-work on the corners of the frieze, otherwise the frieze is flat. Unfortunately the stucco images which once ornamented the niches have long since fallen to decay. Only in the niche in the narrow end of the left flank of the structure there is still a standing figure to be seen.

A lofty many-windowed roof-comb, doubtless also with stucco ornaments, once graced this edifice. Only the beginnings of it are now to be seen on the stone roof.

The exterior of the temple seems to have been entirely covered with white stucco, for I could discover no traces of color in the niches or on the stucco ornaments. However, along the principal wall surfaces, close under the sloping course of flat stones forming the lower cornice of the frieze, ran a broad red band all around the building, vestiges of which are still distinctly visible.

I calculated the total length of the temple at 19 m. 20 cm. Breadth, 5 m. 47 cm. Height from the level of the terrace to the upper edge of the upper cornice of the frieze, 7 m., to which must be added in imagination about 10 m. for the demolished roof-comb.

Although the temple apartment has a lateral chamber at each end, a single vault spans the entire building. This triangular vault is strictly straight-lined, but slightly interrupted towards the top by a step, so that the upper part of the vault is steeper than the lower part. A slight truncation occurs at the apex.

In the principal apartment two strong flying buttresses projected from the longitudinal wall, which, together with the partition walls of the lateral chambers, were meant to help carry the stupendous burden of the roof-comb.

The breadth of the principal apartment is 269 cm. Height, 520 cm. Length (exclusive of the lateral chambers), according to my calculation, is 1056 cm.

The interior, with its weighty, well-constructed vault, was covered with white stucco and was without ornamentation in color.

The doubt remains as to whether the figure of a deity stood against the middle of the longitudinal wall of the principal chamber, as in the Ketsakoatl temple on the Acropolis. If so, it must lie deep, but well protected, under the débris of the fallen ceiling. In order to solve the doubt, it would be necessary to make an excavation in a straight line from the middle entrance to the longitudinal wall.

Lintel 12, sculptured on under side. Length of stone, 212 cm. Middle height of sculpture (lengthwise of the stone), 80 cm. Breadth of stone at the base line of sculpture, 97 cm.; at the top line of sculpture, 89 cm. Breadth of sculpture equals breadth of stone. Thickness, 33 cm.

A warrior of high rank represented from a front view — excepting his face — holds a lance in his right hand and in his left the rope with which are

bound two prisoners, who kneel before him in an attitude of submission. On his right kneel two more captives, also bound, whom another warrior is presenting. The Halachvinic is clad in a tunic ornamented with cross-bones. From his breast-cape depends a kind of sash of scales, to which is attached a large head, forehead downward, the end of the sash forming, as it were, a crown of feathers for it. From the chieftain's helmet there also rises a head out of which develops the great plume of feathers falling toward the back. Little glyphs are incised on the arms and thighs of the captives, which are turned towards the beholder. On the background are a single and a double row of glyphs, $6 + 12$, which, however, have become quite indistinct. The projection of the flat relief is only 1 cm., and the stone is rather cross-grained. The colors have disappeared, excepting some vestiges of red on the upper and lower borders of the relief.

Lintel 13, sculptured on the under side. This lintel, which probably had been rudely torn from its supports, I found wedged into the entrance in the most awkward position imaginable, where its sculptures could neither be photographed nor moulded. I therefore saw that it was necessary to undertake a great clearing away of the mass of débris in front of the doorway. My men succeeded only with great difficulty in moving and turning the heavy stone so that its sculpture side could be photographed. Unfortunately the position in which the lintel had been placed left it exposed to the rains, and no vestige of color remains.

The scene represented by the sculpture can be described thus: A woman of high rank (or a male personage of rank clad in a garment resembling a woman's skirt?) holds in her right hand a fan of feathers and in her left a platter with a bird, which she presents to the high priest as a sacrificial gift. The priest extends toward her with his right hand the half-length image of a deity projecting from open jaws formed of handsome scroll-work, while in his left hand he likewise holds a fan of feathers.

The personage in the richly adorned petticoat (*enaguas*) wears cuffs, a bead-collar with three delicately executed medallions (below the middle one a horizontal breast-plate), and a helmet composed of grotesque faces and scroll-work. The personage in masculine attire wears a similar collar with breast-plate and medallions. The action takes place over an altar formed of two vertical rows of six glyphs each, placed between the two personages of rank. Besides the twelve glyphs forming the altar, I find on the background $4 + 4 + 5$, making a total of twenty-five glyphs. The measurements of the sculptured surface of Lintel 13 are like those of No. 14, for which reason I do not make a separate statement of them.

Lintel 14, sculptured on the under side (Plate LV). This lintel is still in its place over the third entrance. I photographed it at night with magnesium light. The height of the sculptured surface, including the border, is equal to the width of the entrance, — 92 cm. Breadth of sculptured surface,


including the border, is equal to breadth of stone = 91 cm. (the wall having a thickness of 139 cm., the difference is made up by a second stone, which forms the step-shaped transition to the vault).

The relief on Lintel 14 represents a scene similar to that on No. 13. The two personages of rank are similarly dressed and adorned. The altar, in this instance, is formed of three rows of four glyphs each, besides which there are 5 + 3 glyphs on the background, making a total of twenty glyphs. There are remains of dark-red color visible on the background alone. The projection of the relief on these last two stones is greater than that of Lintel 12.

Stela 4 (Plate LXX). In falling this stone broke in several pieces. The flat relief belonging to the human side is worn off of all the pieces. Of the low relief on the deity side there was preserved a large lower fragment together with the broken-off corner belonging to it, and the magnificent top-piece. But that portion of the deity side which should come between these two fragments is destroyed. Nevertheless it can easily be recognized that we have before us another representation of the beneficent god. The two narrow side faces are without glyphic ornamentation. The breadth of the stela is 165 cm. plus the rounding out of the narrow side faces. Thickness, 25 cm.

The sculpture on the ornamental base of the deity side consists of a symmetrical design of glyphic character. The corner of the base, which is missing in my photograph, is identical with the other corner. The fragment is well preserved, but as it lies above on the terrace, it would have been a difficult matter to fit it to the large stone lying below.

Three personages can be recognized as standing on the base line of the picture (top line of ornamental base); the middle figure in profile — preserved as far as the beginning of the abdomen. — agrees with the representations of the beneficent god. At his feet stands the chest of plaited work. The lower portion of the "honey cord" is also visible. Before the deity kneels a male figure — preserved as far as the neck — extending his right hand to receive the benefits. Behind the deity stands the figure of a female, preserved nearly to the hips. Between the woman and the god runs a vertical row of glyphs, showing seven well-preserved characters.

The finish at the top of the deity side is one of the finest productions of Yāxchilan sculptor's art. A horizontal ornamental beam, decorated with the simplified characters of the second manner of writing, turns down at the ends , and terminates right and left in large grotesque faces, one of which is partially preserved and the other destroyed. Attached to the lower edge of the beam are two three-pronged signs ("spectacle signs," as I call them), on each of which can be seen an expressive head, face downward.

Above the beam, to the right and left, are two serpent ovals. In one the little figure of a man sits cross-legged, and in the other that of a woman. Each figure holds in its arms an "ornamental beam," decorated at each end

by an expressive head. One of the profile heads of the man's beam is broken off. Between the ovals is the half-length profile picture of a divinity (?) with a mustache. There are in all eight grotesque faces in profile (two of which are destroyed) and one half-length figure, besides the two figures in the ovals.

Stela 5. This stone is broken in two. The former total height was 250 cm. The height of the piece photographed by me is 126 cm. Breadth of the stela, 83 cm.; thickness, 36 cm.

The upper half had fallen with the human side turned upward, which was consequently worn away, but it is still discernible that the subject of the very flat relief is the figure of a man standing upright. The lower half of the stone — on which comes about one-third of the sculpture — had fallen with the human side down, and shows only the uninteresting lower part of the legs and the feet of the figure. The portion of the deity side which belongs to this lower piece is totally destroyed. The upper two thirds of the deity side, following the general rule, exhibits much greater projection than the other side.

The divinity is adorned with a superabundant number of medallions, — round ones and square ones, eight in all, — which almost entirely conceal his tunic, which is covered with a pattern of cross-bones. Three medallions with small round faces are attached to the breast-cape of scales. To a strap reaching down as far as the abdomen are attached, first, the breast-plate with a St. Andrew's cross and pendants, and then below this, a great four-cornered medallion with an elliptical one on either side, and at the very bottom a large square one. There is a cuff on the right wrist and on the left one a large four-cornered medallion, which may be regarded as a little shield for the protection of the artery of the wrist. The head-covering consists of confused scroll-work out of which rises a great plume of feathers falling backwards. These feathers are toothed like a saw, and have rayless stars and feather tassels at their tips. The divinity rests his left hand upon his hip. In his well-modelled right hand he holds a lance, the shaft of which is ornamented with small intertwined serpents. The fantastic head of a monster has been impaled upon the point of the lance.

A male figure kneels on either side of the divinity. The fracture fortunately passes below the heads, diagonally across the stone. Above the head of each of the kneeling figures is an animal's head looking upward. On the upper part of the stela there are nine glyphs. Only on the background were traces of dark-red color visible.

Stela 6 (Plate LXXI). The lower part, which was let into the earth, and on which were the beginnings of the ornamental base, was broken off. The present height of the stone is 296 cm., which leads to the supposition that the total height of the stone must have been about 4 m. Breadth, 118 cm. Thickness, 29 cm.

The side devoted to the memory of a human being fell face upward, and is entirely worn away by the downpouring rains. The side devoted, again in this case, to the beneficent divinity, having lain face downward, is sufficiently well preserved. There were no inscriptions on the narrow side faces.

A mass of roots at the back of this exceedingly heavy stone proved an obstacle to placing it in a perfectly perpendicular position on one of its sides, and it therefore remained leaning forward a little. The sculptured surface could only be lighted up by the rays of the sun as they glanced through the clearing in the front very early in the morning. In order not to lose the favorable moment on the day on which I had arranged to take the photograph, I had my breakfast brought out to the stela, where I had set up my apparatus, deeply sunk in the earth, so that the middle of the lens should correspond as nearly as possible with the middle of the stone. Fortunately no clouds obstructed the sunlight, and the photograph turned out very well.

The ornamental base of the deity side is executed in very high relief, and exhibits a richly adorned figure sitting Turkish fashion. The head has been broken off. On the right of the figure are certain symbolic signs, and on the left are the remains of three very much involved glyphs.

Upon the top line of the ornamental base stands the beneficent divinity, executed quite in profile, and in much lower relief than that of the base. Before the god stands the chest of plaited work, from which he has taken the string of sweets ornamented with little bees' heads, which he holds out before himself with both hands. He wears buskins and leg-bands; cuffs on his wrists; on the upper part of the body a garment with a great mask in front at the neck; a scroll-work breast-plate, with a St. Andrew's cross; a loin-girdle; a large head attached to the back. The high head-dress consists of peculiar scroll-work.

In front of the divinity I find nine large glyphs; behind him, in a vertical row, ten smaller ones.

The finish at the top of the deity side is similar to that of Stelæ 1, 4, and 10, but it is not executed on so grand a scale, and is besides somewhat weathered. The horizontal ornamental beam, however, can be recognized, ending in grotesque faces, and with two faces in profile attached below. Above on either side of a head in profile, is a half-serpent oval each containing a half-length figure in profile, each figure holding a small ornamental beam with little end heads at an oblique angle. On my photograph the half oval on the right (of the spectator) with the half-length figure of a woman are most distinctly to be seen. Below the head of the half-serpent the profile face of the woman is discernible, and also the large profile head between the half-ovals. No traces of color remain.

Stela 7. Breadth of stone, 119 cm. Former height, probably about 4 m. Though I found this stela in a dreadful state of demolition, I succeeded

in fitting together the lower half of the magnificent divinity side. Owing to the fragmentary condition of the stela my photograph is not here reproduced.

The design of the ornamental base is of glyphic character, and on either side of it is an oval of scroll-work, one of which contains the monkey (*ozomatli*), and the other the rabbit (*tochtli* = *totstli*). On the top line of the ornamental base stands, strictly in profile, the beneficent god with the chest of good fortune at his feet. He wears high buskins, and the leg-bands are ornamented in front by large crossings and scroll-work. A grotesque face is attached to the front of the girdle, and a large head is in this case also attached to the back of the divinity. All the rest of the figure is destroyed.

Before the god kneels a man raising both hands in supplication. Around his hips and loins he wears the crossed loin-cloth which is held fast to the body by a sash. Over his shoulders is thrown a light mantle, the upper edge of which is formed by the necklace of stone beads with a stone oval depending from it. The head is adorned with a helmet formed of an animal's head. The god holds with both hands, above the face of the supplicant, the string of joys, which here displays double scrolls 52. The little bee's head in the angle between the chin and the uplifted left hand is very distinctly to be seen. The face and upper part of the body of this figure are represented in so natural and lifelike a manner that I count this piece among the most beautiful productions of the Yāxchilan sculptor's art.

There are three glyphs over the head of the supplicant. Behind the god, along the edges of the border, there are two perpendicular rows of glyphs. The one reaching from the base-line to the back of the head contains seven large delicately modelled glyphs; of the other row ten are preserved.

On the very much worn human side it is possible only to recognize that the principal figure represents a warrior with a lance in his right hand.

Structure 21. The Temple with the Sawed-off Lintels, Nos. 15, 16, and 17. Leaving the platform of the Bird Temple, and keeping at a certain height above the level ground, it is possible to walk along the slope of the hill to the transverse structure with the two inscribed lintels (27 and 28) on the front. We will proceed to describe these buildings in their order.

Near the Bird Temple we first come to two low heaps of stone, which were once two small constructions. There is little hope of finding sculpture among this débris.

Next in order comes a structure 18 m. long, with three chambers; a large central chamber 666 cm. in length, and a smaller chamber on each side (Fig. 47). The façade, which fronts northeast, has three entrances 86 cm. wide, leading into the central chamber, and one entrance leading into each of the lateral chambers. But in the narrow end of the outer wall of the left-hand lateral chamber, there is a doorway which has been walled up.

The very thick wall of the façade probably once supported a lofty roof-comb, which has now entirely fallen. The lintels and remains of the frieze are still in place over the entrances of the lateral chambers; but the remains of masonry and frieze over the three middle doorways have been taken down, the lintels torn out and their sculpture sawed off.

These sculptured lintels lying perfectly protected upon their supports must have been in an admirable state of preservation. One of the despoiled stones is still in the mass of *débris* above, and the others, after the work of mutilation had been accomplished, were flung down the side of the mountain.

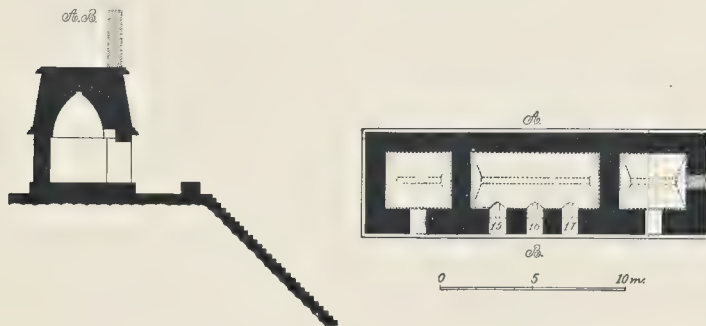


FIG. 47.—STRUCTURE 21: SECTION AND GROUND-PLAN (RESTORED).

My researches on the edge of the platform — beneath the rubbish which had fallen upon it — resulted only in finding a circular altar, well preserved but quite without ornamentation. From the platform with the circular altar, a broad flight of steps leads a long distance down to the curved embankment, but there are no stelæ at the foot.

This structure, despoiled of its sculptures, is now quite without value, and we will therefore leave it and proceed on our way along the upper terraces.

We next come to the ruins of what was once a little structure of only one chamber with a single doorway. In order to satisfy all doubts as to whether the lintels of such little structures were or were not ornamented with sculpture, I made a slight excavation at about the middle of the façade line, but considerably in advance of it. We found the lintel, but it was without ornamentation of any kind.

Stela 2 (Plate LXXII, 1). From the ruins of the little structure with the smooth lintel, one can reach the platform of the stone stairway, which I consider a part of the plan of the Temple of the headless Ketsalkoatl (Structure 33). Here between two heaps of stones, marking the site of two

very small structures, I found a moderately large stela lying on the ground. Near it was a small circular altar, and a larger one near the heap of stones on the left.

The stela was broken off just above the piece which had been let into the ground. Its present height is 167 cm. It broadens out toward the top, and its greatest breadth is 74 cm. The narrow side-faces have no glyphs. The broad face turned upward was entirely destroyed, but it was probably once ornamented with sculpture.

The sculpture on the side which lay face downward had lost its most delicate outlines, but the photograph taken in strong sunlight brought out the low relief splendidly, to the very grain of the stone. The design perpetuates some bloody event, for the better understanding of which I refer to the photograph.

The ornamental base consists of a single chronological glyph, which can be interpreted as the ninth series of years or bolonahau. (The face represents the word *ahau* = king, above which the number 9 = *bolon* is distinctly recognizable). Above the chronological glyph stands a warrior with both arms cut off. He is represented in front view, the face only being in profile. Upon his head-dress a gnome (*ppus*) seems to be sitting, from whose occiput a great feather falls backward. A feather projecting forward is drawn through the nose of the warrior.

In front of the warrior, near the border, is a stone lancehead with pendants, but without a shaft in order thus to indicate that the shaft has become useless since the warrior has lost his arms and can no longer hold a lance. On the background there are four glyphs above and four below, not counting those placed transversely below the latter row, with the death's-head (?) lowest of all. There are no traces of color.

Structure 22. The Structure of the Inscriptions (El Edificio de las Inscripciones). To this structure belong Lintels 18, 19, 20, 21, 22, 23 sculptured on the under side, all the sculpture of which, except perhaps that of 23, is of glyphic character.

From the platform of the stone stairway upon which Stela 2 once stood, the terrace can be reached from which rises the structure of the inscriptions. Though this cannot perhaps be strictly regarded as a temple, it was doubtless of some special importance. This structuré, consisting of a single chamber, crowns a massive substructure something over two metres in height, forming a platform which runs along the north-northeast façade of the superimposed building. On this side the retaining walls of the platform have no stairway, so that it must be assumed that there was no access to the chamber from the terrace, but from the rear and from the side. From the terrace in front of the structure a stairway about six metres high leads down to the curved embankment.

The rear entrance to the chamber was once spanned by a stone lintel with a remarkable incised inscription on its under side. To this stone, which I found lying on the ground, I gave the number 18. Even the lintel over the doorway on the northwest narrow end — still in its original position — had an inscription in similar work, of which, however, only very slight traces remain, owing to the scaling off of the stone. To this stone I gave the number 19. I numbered the lintels of the doorways in the façade in their order: 20, 21, 22, and 23 (Fig. 48).

Lintel 18, sculptured on under side.

The length of this stone is 125 cm. Breadth, 64 cm. The space occupied by the inscription measures 48×64 cm. The glyphs are divided into four

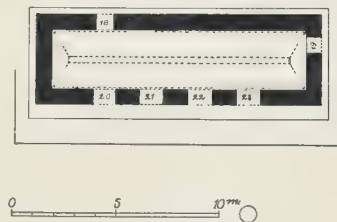


FIG. 48. — STRUCTURE 22: GROUND-PLAN.

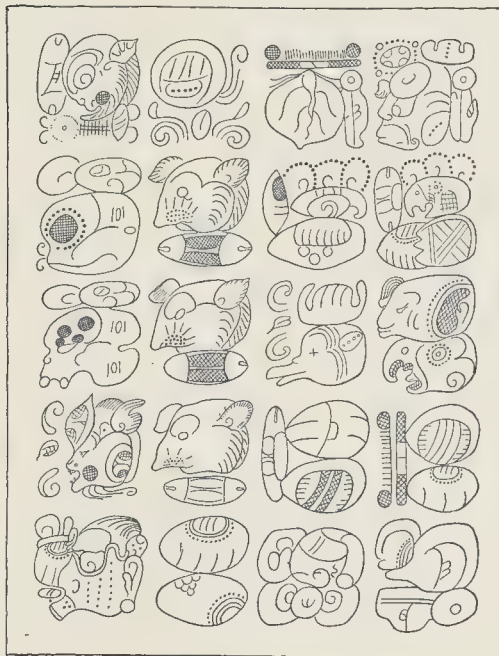


FIG. 49. — LINTEL 18.

vertical rows of five each, making twenty glyphs in all. These glyphs, as I have already said, have no projection at all, but are incised in the smooth surface of the fine-grained limestone. Traces of red color are still visible in the incised lines.

During my hasty visit in 1895, I made a tracing of this admirably preserved, extremely interesting inscription (Fig. 49).

Lintel 19, sculptured on under side.

I only mention this stone, which spans the side entrance 70 cm. in width, in order not to leave the enumeration incomplete.

Only a trifling remnant of its incised glyphs have been preserved, — enough, though, to prove that this structure must have been of importance if the lintel of even this insignificant doorway was not left without an inscription.

Lintel 20, sculptured on under side. Although no lintel was visible among the rubbish lying along the half-ruined façade, I made deep excavations in front of all the doorways, because I was convinced that a structure



FIG. 50. — FRAGMENT OF
LINTEL 20.

which had inscriptions over every insignificant rear and side entrance must have had much more important sculptures over the main entrances.

The excavation in front of the first doorway (counting from the right wing to the left), resulted

only in finding a fragment of its lintel (Fig. 50) containing the upper glyphs of an inscription. The principal part of the lintel could not be found, and my men were of the opinion that it must have been carried away. The fragment found was evidently a part of an inscription with an arrangement of 4×8 glyphs. But as the initial glyph occupies the space of four characters, the inscription consisted of only twenty-nine glyphs. The large initial glyph, like the other two through which the fracture runs, has no incised detail; it must, therefore, be assumed that all such detail was only indicated by colored lines.

Lintel 21, sculptured on the under side (Plate LVI). Though this stone is broken in the middle, it is very well preserved. Figure 51 is a drawing of the initial glyph, which does not come out clearly in the photograph. Breadth of stone, 66 cm. Surface containing glyphs, measured at the inner line of the border, 99 cm. in height by 59 cm. in breadth. The glyphs have a projection of 3–5 mm. The execution is very delicate. Slight remnants of red color are visible. $4 \times 8 = 32$ glyphs.

Lintel 22, sculptured on the under side (Plate LVII). Of this stone there was a piece broken off above the surface containing the inscription, otherwise it was well preserved. Breadth of stone, 67 cm. The surface covered by the glyphs, measured over the inner line of the border, is $97\frac{1}{2}$ cm. in height by 59 cm. in breadth. The projection of the glyphs is $1\frac{1}{2}$ cm. $4 \times 8 = 32$ glyphs. The work is extremely delicate. Distinct traces of red are discernible over the whole surface.

Lintel 23. This stone could not be found, and we came to the conclusion that it also had been carried away. On the terrace opposite the centre of the fourth entrance stands a circular altar, which must have borne some relation to the sculpture of the lintel, which very probably represented some personage.



FIG. 51. — INITIAL
GLYPH: LINTEL 21.

Structure 23. The Temple with the Sculptures on the Under Side and the exterior face of Lintels 24, 25, and 26. Called by me for brevity, The Temple of the Tiger's Head.

After leaving the Temple with the Inscriptions, a few steps bring one to the terrace upon which stands the Temple with the Tiger's Head, an edifice dating from the latest and best period of Maya architecture. It is at any rate of much more recent date than the Red Shore Temple, or than South Temple III.

The temple has a large vestibule which has a single broad step leading up to it. Breadth of vestibule, 205 cm.; length, including the half-open lateral apartments, 13 m. 72 cm. The height of the vestibule, from the floor to the truncation of the slightly stepped triangular vault, is 433 cm. This chamber has three entrances in the north-northeastern façade (Fig. 52).

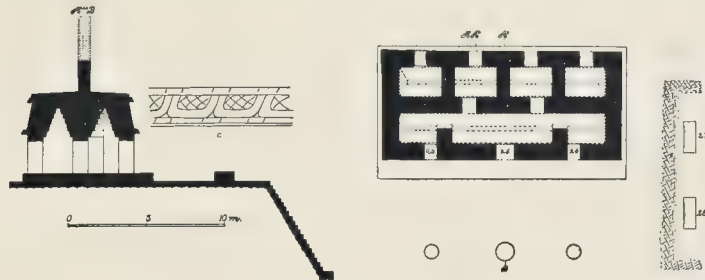


FIG. 52. — STRUCTURE 23: SECTION AND GROUND-PLAN (RESTORED).
c, stucco cornice.

The wall at the back, on which traces of red painting with green and blue scroll-work is still to be seen, separates it from four small rear chambers, each of which has an entrance at the back. Each of the two middle chambers has a doorway in the partition wall leading into the vestibule. A single vault covers the four lesser chambers, the partition walls of which all join the common ceiling above. From the flat roofs of these vaulted chambers, along the middle wall, there once rose a roof-comb perforated by many openings, of which the lowest row alone remains. The whole length of the building is 15 m. 72 cm.; breadth, 7 m. 10 cm.

The lintels of the three principal doorways were once ornamented with beautiful sculpture on the under sides, and with a row of glyphs on their exterior faces. Upon the terrace in front of every entrance there is a circular altar, the centre one having the greatest diameter. A stairway leads from the terrace down to the curved embankment.

Lintel 24, sculptured on under side and exterior face. The stone lintel had been torn out of the doorway, which had a span of 100 cm., and as no

sawed-off stone lay near by, we were in doubt as to what had become of it. An examination of the heap of ruins at that spot resulted in finding out that the back of the lintel had been hacked off with an axe, which still lay close by, in order to lessen the weight of the sculpture. By this rude process the inscription on the exterior face (probably eight characters) was unfortunately all broken to pieces. The chips were lying all about!

Lintel 25, sculptured on under side and exterior face. It was not very difficult to find out what had become of this stone. The enormous mass of frieze and masonry which it had been necessary to take down in order to get at the precious stone lintel, formed a mound reaching to the top of the central doorway, which has a span of 121 cm. At the foot of the mound lay the stone sought for, with the inscription and the relief on the exterior and under faces very neatly sawed off.

Lintel 26, sculptured on under side and exterior face (Plates LVIII, LIX, 1). As the wielders of axe and saw had apparently done their work most thoroughly, there was little hope of finding the stone lintel belonging to the third entrance. At this part of the building the vaulted ceiling and the frieze had already fallen down. But as we found no sawed-off stone nor chips, I set to work to fathom the heap of ruins. Our excavation resulted in finding the sought-for stone, which was broken in two. The lower half of the sculpture was considerably weathered, but the upper half was remarkably well preserved. Length of stone, 215 cm. Height of sculpture, without the border, 108 cm. Breadth of stone, or breadth of sculpture with the border, 85 cm. Thickness, 25 cm.

Undersculpture: A woman of rank presents a tiger's head, prepared as a helmet, to the sacrificial priest. The woman has on shoes, her cuffs are of scale-work, her tunic (*huipilli*) shows a reticulated pattern, her head-dress is of medium size and adorned with conventionalized flowers, her ear-ornaments are very distinct, and a line of small dots borders the lips and ends in a scroll on the cheek turned toward the spectator. Below the face is a necklace of stone beads, with a medallion in front. The woman carries with both hands a tiger's head, with a great plume of feathers, probably meant as a head-covering for the priest. I must also add that a pendant ornamented with tassels hangs from the woman's hands down to the ground.

The priest has buskins, leg-bands, and striped cuffs; his jacket shows a tasteful pattern in lines, and is ornamented with six rayless stars; a broad sash of shell-work reaches from his neck to his knees; the ear-ornaments are peculiar. His head-dress, with handsomely executed flowers, has a grotesque face on top, and out of the knot at the back falls a plume of feathers. In his right hand the priest holds a sacrificial knife, and his left hand lies against the front of the tiger's head.

A T-shaped inscription of nine characters executed in very fine detail is above between the two personages; six miniature glyphs (Fig. 53) in low

relief are seen on the background near the head-dress of the priest, while about six glyphs, which have become almost invisible, lie between the left thigh of the priest and the pendant described above. The projection of the beautifully executed relief is only about 1 cm., but the background is sunk $3\frac{1}{2}$ cm. There are traces of blue color plainly visible on the background, the head-dresses, the garments, the tiger's head, etc., for which reason I am inclined to believe that the whole sculptured lintel was once painted sky-blue.

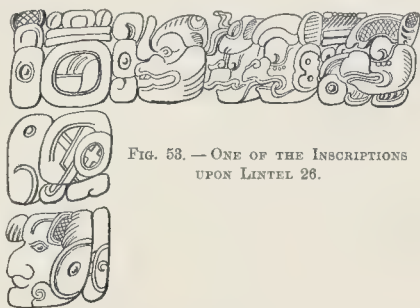


FIG. 58. — ONE OF THE INSCRIPTIONS UPON LINTEL 28.

Exterior face sculpture (Plate LIX, 1): Eight rounded-off glyphic characters, most of which seem to be composed of four glyphs, ornament the exterior face of the lintel. Some of these have been battered off, but a good deal of the inscription can still be recognized in my photograph. The tiger's head occurs repeatedly among the glyphs.

Structure 24. The Transverse Structure with Lintels 27 and 28 sculptured on the exterior faces. Near the left flank of the Tiger Temple a structure placed transversely closes in the terrace. In the heap of ruins we found another lintel with an inscription in two rows on its exterior face. An examination of the ruins brought me to the conclusion that the structure must have had two entrances in the east-southeast façade, the one still in evidence being the left-hand one. I made an excavation which corroborated my supposition, for I found the right-hand lintel with an inscription on its exterior face.

Lintel 27, sculptured on exterior face (Plate LIX, 2). Length of stone, 200 cm.; length of inscription, 107 cm.; thickness of stone, 35 cm.; height of inscription, 20 cm. Two horizontal rows of eight glyphs each — sixteen glyphs in all — fairly well preserved.

Lintel 28, sculptured on exterior face (Plate LIX, 3). Length of stone, 205 cm.; length of inscription, 108 cm.; thickness of stone, 37 cm.; height of inscription, 20 cm. Two horizontal rows of eight glyphs each — sixteen glyphs in all, not so well preserved as in Lintel 27. I carefully brushed and washed this lintel, and painted it over with clay, so that the photograph turned out better than I expected. These two lintels had no sculpture on the under side.

Back of this transverse structure the terrace continues in the direction of the Labyrinth, but it has no more monumental edifices.

For a better comprehension of the whole, I would remark that the magnificent structures on the slope of the mountain should be regarded as corresponding to those on the curved embankment below, as follows: —

The Bird Temple has Structure 5, with the stairway of the inscriptions as a corresponding building.

Temple 21, with the sculptured lintels sawed off, has as a corresponding building, Structure 7, adjacent to the Red Shore Temple, the transverse Structure 8 being between the two.

The Stone Stairway with the stela of the warrior with arms cut off is opposite Structure 9 with the circular altar, and the column with lattice-work design; between the two is Stela 1.

Opposite the Structure of the Inscriptions and the Tiger Temple lies the Great Palace 10, with the five lintels sculptured on the under side.

III. SECOND CHAIN OF STRUCTURES SITUATED SOMEWHAT HIGHER ON THE SAME NORTHEASTERN SLOPE OF THE MOUNTAIN RANGE OF THE GREAT AND THE LESSER ACROPOLIS.

Structures 25 and 26. Leaving the platform of the stone stairway described above — upon which once stood Stela 2 of the armless warrior — it is no longer possible, in order to reach the upper terraces of the Temple of the headless Ketsalkoatl, to proceed along an imaginary line passing through the centre of the collection of buildings, but one should ascend the remains of a stairway of small steps on the right, which leads to the left wing of the terrace with the stalactite column.

It may be assumed that a projecting (lower) row of chambers abutted against the retaining wall of the northeastern side of this terrace. These chambers have now fallen down, it is true, but the mass of stones of which they were probably built is still to be seen. At any rate, there is a step (a terrace) in front of this heap of stones, and their right wing is adjoined by two small structures (Nos. 25 and 26 in the general enumeration) at an obtuse angle to the imaginary line of the reconstructed front of this side.

The ground-plan and elevation of the structure (No. 25) lying nearest the corner of the right wing of the ruined chambers mentioned above are of very elegant proportions, and I am of the opinion that it must have been a little temple. I drew the plan of this pretty little edifice, as it is still very well preserved (Fig. 54). Its façade (Plate XLI, 2) faces almost due north — that is, the line of its façade forms, with that of the main temple, an angle of 137° . The base and the main wall surfaces are, as usual, simply treated.

The frieze has a lower and upper cornice, and certain stones projecting from its surface indicate that it was once adorned with images. The roof-comb, which formerly crowned the structure, is now wholly fallen down.

Three entrances covered by a stepped arch lead to the vestibule of the temple, which is only 132 cm. broad by 1057 cm. long. Its height is about 458 cm. By way of sanctuary, this apartment has in the middle a transversely placed open chamber 177 cm. in breadth, and on either side of it

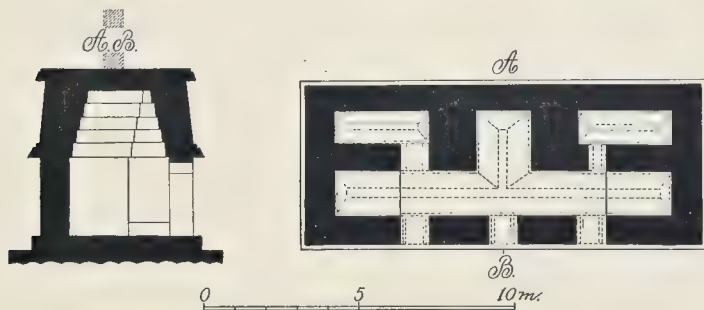


FIG. 54.—STRUCTURE 25: SECTION AND GROUND-PLAN (RESTORED).

a small rear chamber 96 cm. in breadth, the doorways of which lead from the vestibule. The latter, as well as the transverse chamber, are covered by a graceful vault formed of five steps.

I would remark here that the wedge-shaped, slightly stepped, vaulted ceilings of Yāxchilan present most tastefully executed, positively classical forms of vaulted ceilings, which are scarcely if ever found in such perfection in any of the other ruined cities.

At each end of the vestibule there is a great stone bench. The outside length of the structure is 12 m. 37 cm.; outside breadth, 4 m. 93 cm.; height (exclusive of the former roof-comb), 5 m. 80 cm.

Structure 26 stands closely adjoining the right flank of Structure 25, which it resembles in measurements, though it is in a much more advanced stage of demolition. I examined all the lintels in search of sculpture, but found none. Let me mention here, by the way, that by descending the steep slope leading from Structure 26 one comes out exactly at the back of the Bird Temple.

Structure 27. Below the terrace of the stalactite column, near the left hand corner of its substructure, lies the fairly well preserved ruin of an edifice consisting of a single large chamber with three doorways in the north-northeast façade. The lintels over these entrances are without sculpture. The friezes are very much injured. Above, on the flat roof, I found the remains of an airy, threefold roof-comb, the lowest row of openings of which,

formed by three rows of pillars, is still to be seen. It is greatly to be regretted that it is no longer possible to determine the complete plan of this remarkable roof-comb, which is the only example of its kind.

Structure 28. Near by, but several metres in advance of it, stood a structure probably similar to the last—that is, consisting of a single chamber with three entrances in front—now, however, almost wholly fallen down. Only part of the rear wall is still standing. I found the three lintels among the débris, but they are without ornament.

Structure 29. This edifice surmounts a massive substructure and consisted of one great apartment, the façade of which with three doorways faced north-northeast, and it had three corresponding apartments in the rear. It is probable that this structure, at present badly demolished, was once adorned by a roof-comb, now fallen down, which was supported by the central wall.

Unfortunately the massive lintels of the entrances in the principal façade which I excavated were all without sculpture. I found only a circular altar on one of the landings of the stairway.

Structure 30 (Plate XLII, 1). Another massive substructure near by is crowned by a temple of two apartments, which is still very well preserved. The length of the temple is about 11 m. 30 cm.; breadth, 5 m. 40 cm.; height, exclusive of the fallen roof-comb, 6 m. The base and the main wall surfaces are plain. The doorways interrupt the façade, which faces north-northeast. The middle entrance, which is surrounded by a slightly projecting border of stone and stucco, is only 52 cm. wide, while the other entrances are 90 cm. wide.

The frieze has projecting lower and upper cornices. The stucco has fallen off of the actual frieze surfaces, but I think I am right in saying that on the façade side the frieze had three conventionalized serpent-faces, the eyes of which have been simplified to squares, and the mouth to a long rectangle. The undecorated frieze surfaces had each a little niche. My photograph of this structure shows two of the simplified heads and the little niche between them.

The stucco on the exterior of the structure seems to have been allowed to retain its natural yellowish-white color, but a broad red band ran all around the building below the projecting cornices of the frieze.

From the terraces in front of the temple, where I found a small circular altar but no stelæ, a monumental flight of steps leads far down to the approaches to the curved embankment, quite near the Labyrinth.

The lintels are of the finest limestone, which looks very much like lithographic stone, but they have no sculptures on the under side.

The steep triangular vaults of the two chambers are severely straight-lined, and slightly truncated at the top.

Two doorways lead from the vestibule into the rear apartment, the floor of which is on the same plane with that of the vestibule, while in Yucatec structures the rear chambers are generally one step higher than the vestibule. The vestibule is 952 cm. long, 480 cm. high, and 133 cm. broad; the rear apartment is 140 cm. broad.

The plan of this temple is here given (Fig. 55).

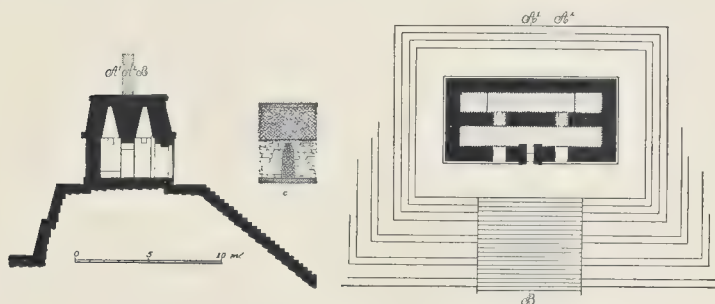


FIG. 55. — STRUCTURE 30: SECTION AND GROUND-PLAN (RESTORED).
c, form of interior doorways.

Structures 31 and 32. Leaving the structure last described and proceeding in a west-northwesterly direction — always keeping at a certain elevation — past numerous heaps of stones (remains of smaller edifices), two structures are reached, lying side by side, the strong walls of which, built of large blocks of stone, having partially resisted the encroachments of vegetation. The façades of the two structures have fallen down, and some of the gigantic lintels have slipped down the mountain side. I examined all the lintels, but found none with sculpture.

The traveller who wishes to visit these two edifices will do better to push forward on the curved embankment behind the Labyrinth in order to ascend the mountain of the Lesser Acropolis from that point. He will thus unfailingly reach the two structures.

IV. THE GREAT ACROPOLIS, WHICH CROWNS THE MOUNTAIN RIDGE FROM THE TEMPLE OF THE HEADLESS KETSALKOATL TO THE THREE DISTANT SOUTH TEMPLES.

Structure 33. *The Temple of Ketsalkoatl, whose head has been struck off* (Plates XLII, 2, XLV, 1). Ascending now the remainder of the little stairway with small steps described above, one comes out upon the northern corner

of the terrace with the stalactite column. This column — thrown down, alas! by some vandal — has little vertical rows of glyphs incised in its depressions, the details of which are almost obliterated. I have found similar stalactite columns in front of other structures, which leads to the supposition that there must be an extensive stalactite cave near Yāxchilan from which the ancients procured their columns. This cave, probably concealed in the neighboring mountain range, is at present wholly unknown. It would be interesting to find it at some future time.

I found no circular altar, either before or behind the stalactite column; but on the mountain slope near the little stairway with the small steps, there lies a moderately thick, circular sacrificial stone, 140 cm. in diameter, probably the largest in Yāxchilan. The upper surface still shows traces of a circular ornamentation consisting of pictures and glyphs, but, as usual, it is so badly weathered that it cannot be photographed. It is not possible that this stone can have lain originally where it now lies; it was probably thrown down from one of the upper terraces by thoughtless persons.

From the plateau with the stalactite column, a broad stairway of a few steps leads up to the very last platform and to the temple upon it. This stairway is centrally placed with regard to the façade, and is interrupted below in the middle by a small projecting altar.

The principal façade of this temple faces northeast, and presents an imposing appearance to one who has some comprehension of the remote epoch to which it belongs, and is capable of appreciating the enormous difficulties under which people of that distant period must have performed their labors. This façade is all the more precious because it seems to represent the principal type of the religious architecture of this branch of the Mayas, another example of which it would be difficult to find in these wildernesses, owing to the fearful destruction caused everywhere by the luxuriant growth of vegetation.

This structure has, as usual, a somewhat projecting unornamented base. The principal wall surfaces are also plain. The high sloping frieze has a projecting lower cornice, which consists first of a course of sloping slabs, upon which are placed smaller slabs and stucco work, which together form a transition to the somewhat receding, backward sloping frieze-surfaces. The surface of the frieze is interrupted, on the façade side, by three high shallow niches. The central one is over the middle door; the other two are in the middle of the remaining surfaces to the right and left, which do not exactly correspond with the middle of the right and left entrances.

Each niche has a bracket consisting of an angular, simplified serpent's face; that is, two deep square eyes and an oblong mouth can plainly be recognized. By way of filling up the empty spaces, there are two little niches on each side of the square face. These brackets formerly supported figures made of small stones and stucco, one of which filled each niche. The figure

in the right-hand niche has entirely crumbled away, while the left-hand niche still plainly shows a personage of rank sitting Turkish fashion. The figure in the middle niche is still preserved in the main, but is difficult to describe; it seems to represent a corpse prepared for burial.

The surfaces between the large shallow niches, as well as those between the niches and the corners of the building, are filled out by a system of shallow niches of various sizes, some of them terminating at the top in a stepped arch. These latter contained in part small figures which have now for the most part fallen off.

The upper cornice seems to have consisted only of sloping layers of thin slabs of stone projecting very slightly. At the back and on the sides the frieze was treated in the same manner as in front.

Along the middle of the flat roof, which is flush with the upper edge of the upper cornice of the frieze, rises a lofty roof-comb which is the architectural transformation of what was originally a framework of skulls, (*tsompantli*). The masonry of the roof-comb is uninterrupted in the middle, but the remaining surfaces are perforated by small windows. This central piece of masonry shows a throne-bench upon which sits an extraordinary figure, whose thin limbs are out of all proportion to the portly cylindrical body. His legs hang down over the bench, while the arms are raised upward. The head seems to wear an animal mask with a tall, cruciform head-dress. It is difficult to determine whether this sculptured figure is meant to represent a corpse prepared for burial with mummy wrappings, or some mythical personage.

The rows of windows are joined to the massive central wall, two horizontal rows always forming a separate group or section. Three double rows are still preserved, and the beginnings of a fourth, making eight rows of windows in all. There are no means of determining whether the roof-comb was still higher, or whether the eighth row formed the finish. The windows of the first row are of the usual form, rather higher than they are broad, and number eleven on each side of the middle wall, making twenty-two in all. The windows of the second row are all T-shaped, and their little columns are broad enough below to admit of a very small rectangular window. The third, fifth, and seventh rows have, like the first, rectangular windows of equal size, but in the fourth, sixth, and eighth rows a rather taller window always alternates with a shorter one.

The length of the structure is 22 m. 18 cm.; breadth, 4 m. 88 cm.; height, exclusive of roof-comb, 7 m. The roof-comb — supposing it to consist of no more than eight rows of windows — is about 5 m. 75 cm. in height.

All the exterior surfaces and all the accessories are carefully covered with the natural yellowish-white stucco, the color of which has been retained. Under the first projecting course of slabs forming the cornice, a broad red band ran all around the structure, bordering likewise the three doorways in the façade as far down as the edge of the base. The breadth of the red

band on the lintel of the central doorway corresponds to the thickness of the lintel, and has white spaces left upon it in which red hands are painted.

The principal apartment of the temple is 13 m. 33 cm. long; 2 m. 60 cm. broad; 5 m. 60 cm. high.

A steep ogive vault, with three slight steps and truncated at the top, covers the whole structure, including the small, lateral chambers, which are 190-195 cm. broad, this breadth being a part of the length of the whole interior.

Since the roof-comb, as I have said, does not correspond with the front or the rear walls of the temple, but very nearly with the middle of the vaulted ceiling, the architects, wishing to relieve the latter of the enormous pressure brought to bear upon it, threw out, from the longitudinal rear wall within, four strong buttresses, which, together with the two partition walls of the lateral chambers, have certainly answered their purpose, for the structure still stands after the lapse of perhaps a thousand years. For a perfect comprehension of this remarkable construction I must refer the reader to my drawing of the plan (Fig. 56).

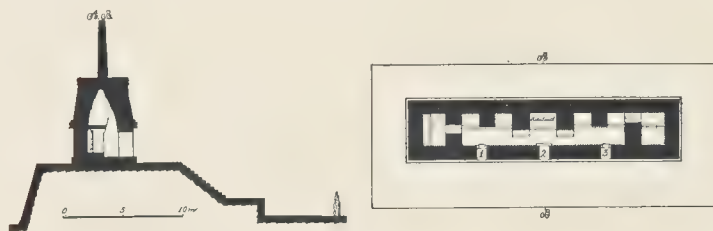


FIG. 56. — STRUCTURE 33, THE TEMPLE OF KETSALKOATL: SECTION AND GROUND-PLAN (RESTORED)

The two central buttresses are somewhat broader and of greater projection than the two lateral ones, which does not in the least impair the regularity of the plan of construction. This circumstance has been hitherto misunderstood by other travellers, who have not appreciated the symmetry of this arrangement, and whose drawings of the interior of the temple have shown exaggerated irregularities.

The interior walls were all covered with white stucco; but in the niches which are formed by the buttresses, faint remains of red scroll-work and figures can still be seen.

The central niche forming the sanctuary had, at a height of 240 cm., a horizontal ceiling of beams covered with a layer of plaster and thin slabs of stone. Upon a low step in this niche was seated the stone figure of Ketsalkoatl, the principal god of the Maya-Toltecs, executed entirely in the round

(Plate XLV, 1). The height of this figure is 220 cm.; therefore, with its head-dress, it must have nearly touched the ceiling.

The wood-cutters, to whose depredations in the ruined city I have alluded already, barbarously struck off the head of this image of the god, intending to take it to Tenosique. As they did not have the proper implements, they demolished the neck and the lower part of the face. After the head had been detached from the body, they found it too heavy and left it lying beside the prostrate figure. Whether the wooden ceiling had been destroyed by the same vandals, or whether it had been removed before their advent, I could not ascertain, and therefore it is impossible to determine whether the under side was plain or ornamented with interesting carvings.

The figure of Ketsalkoatl (Fig. 57) was placed upon the step of the niche, sitting cross-legged in Asiatic fashion, with dignified bearing, his hands with fans of feathers resting on his knees, from each of which depends a little ornamental chain. His wrists are adorned with cuffs; his broad girdle has a large face-mask in front, below which hang the pendants and the sash. The breast-cape is of scale-work and has an edge of beads at the top, which may also be regarded as a necklace. Three medallions with face-masks ornament the garment of scales; one in the centre with pendants below and at the sides, and one at each shoulder with



FIG. 57. — KETSALKOATL (neck and lower part of face restored).

pendants only below. Below the central medallion, a narrow plate with three divisions at each end reaches quite across the breast.

The god has oblique eyes (that is, Chinese or Mongolian eyes), and his face is surmounted by a serpent's head, the upper jaw of which rests upon a head-band of rattles. The serpent's head also has a head-band with a large round flower in the centre and smaller ones above. An ornament of glyphic character in three parts is attached to each side of the serpent's head. Thick plumes of feathers surround the whole head-dress.

The hard, sandy limestone shows its natural whitish-grey color. Gay colors are no longer discernible. I made a very careful drawing of this representation of the god, as it would be extremely difficult to photograph it under present conditions. It is undeniable that these images of gods in Yāxchilan and Piedras Negras, sitting cross-legged in their niches, and wearing serpent head-dresses or turbans, are strongly suggestive of the Indo-Turanian representations of Buddha. At all events, the oblique eyes indicate Turanian origin, even though the historical reason why the principal god of the Maya-Toltecs (Ketsalkoatl?) displays the Turanian type may not be clear to us. But where history is mute, monuments are eloquent.

However that may be, Indians come even now from the remotest wilderness to lay down before this image of the god, their *cānal-vinic* ("Man from above," or "Man of heaven"), little sacrificial gifts, and to burn incense in tastefully ornamented vessels adorned with feathers, and to perform strange dances to the sound of the *tunkul*, during which they drink copiously of *x-balché* (*š-baltsé*). One of these dances is called by the monteros "*la danza del pito-real*," the dance of the toucan (Genus *Ramphastos*), because each of the participants wears the stuffed skin of this bird as a head-dress.

It is much to be regretted that no traveller has as yet succeeded in witnessing these remarkable rites. But the Indians come—no one knows whence. They suddenly appear, have their celebration, and vanish in the forests without leaving a trace that could be followed up.

The incense vessels exhibit certain differences according to the settlement from which they come (Plate LXXX, 2, where three are shown on the altar, and compare with Fig. 8 in Part I of this volume). They all have strangely formed human heads on the front. Masculine facial forms are most frequently observed, with strongly marked aquiline noses, ribbed bands across the foreheads, circular ear-plates, and a knob at the root of the nose and one on each cheek. There are also faces with feminine features, which are naturally treated differently. The main body of the vessel is usually smooth, though some have certain sunk designs. It may be assumed that most of them are decorated with bright colors, but as they are neither varnished nor glazed these disappear in time. The entire floor of the temple is covered with these clay incense vessels from all of which the heads have unfortunately been broken off. The mischievous visitors to these ruins—

who seem to harbor an inconceivable hostility towards every object which is clean and unimpaired — have the stupid habit of knocking off the heads of all the incense vessels which they find, in order either to throw them away or take them to their children for toys. It seems to be too much trouble for them to take away a vessel that is whole or uninjured.

The little windows of the roof-comb are also full of shards, which seems to indicate that incense is likewise burnt above, which no doubt produces a fantastic illumination at nocturnal feasts.

During my flying visit in 1895, I had the rare good fortune to find four quite new, brightly painted incense vessels in the niche of Ketsalkoatl, and four others in one of the chambers of the Shore Temple, which had been placed there two months before my arrival at Yāxchilan by Lacantuns, who had made a pilgrimage hither. On these vessels the facial expression was accentuated by red, black, and white lines, and the round body of the vessel was ornamented with perpendicular stripes of the same colors. In all of these vessels there were black remains of melted copal. The Mexican name for this black, melted mass is *chupopoll* (tšapopotl).

The three once gayly colored sculptures, which adorn the under side of the lintels of the three doorways, are unquestionably the most important feature of the temple.

The stelæ of Seibal and Piedras Negras are on as grand a scale as those of Yāxchilan, but in regard to the sculpture on the under side of the lintel, Yāxchilan stands alone. It is necessary to see these sculptures to convince one's self of the truth of this assertion. It is no exaggeration to say that in fineness of execution and general artistic value they can be compared with the best that Assyria and Egypt have produced.

Lintel I, sculptured on the under side (Plate XLVI). Height of sculpture, including border, 87 cm. (running with the width of the doorway, which is 90 cm.). Breadth, including border, 92 cm. (running with the thickness of the wall, which is 114 cm.).

A richly clad high priest holds with his right hand a little image toward a niche formed by rows of glyphs. The little image has a snouted face and wears a small helmet with plume of feathers; the leg by which it is held ends, as usual, in a serpent stretching forward. The Ahaucan wears buskins and leg-bands; a ribbed loin-cloth, richly ornamented; breast-cape of scales adorned with three medallions, with a larger one under the central one, half-hidden by the horizontal breast-plate; a cuff of scale-work on the right wrist, and on the left a cuff with a large face-mask. The head-dress consists of a tall calpac-shaped priest's hat with horizontal stripes, and a border at the lower edge, voluminous feather, and scroll-work at the back, and a tall crest and plume of feathers on top.

Behind the Ahaucan stands a young girl clad in a long sack-like garment, who holds with both hands the pouch with its sacrificial gifts. The pouch is

tied together at the top, and has an incised glyph on the front. This personage, otherwise plainly dressed, has also a head-dress of exceedingly elaborate scroll-work, and is drawn entirely in profile, while only the face of the priest is in profile, the body being in front view.

The unoccupied spaces are filled out with glyphs. I find in all $19 + 4 + 3 + 7 + 1$ (the latter on the pouch) = 34 glyphs.

Color: In 1895 there were very slight traces of color remaining on this undersculpture. From the coloring which still remained at that time on the undersculptures of Lintels 2 and 3, it is possible to imagine the colors in the following order (according to the general rule, as it were). The entire border, a decided dark blue; all the glyphs bright red; the entire background, wherever it appears, dark red; the flesh of all the personages intensified to bright red; all the ornamentations and scroll-work on the clothing and the helmets alternately red and green; the striped part of the priest's hat green; all the feather-work invariably green.

Lintel 2, sculptured on the under side (Plate XLVII). Height of sculpture inclusive of border, 82 cm. (running with the width of the doorway, which is 91 cm.). Breadth, inclusive of border, 111 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest, or Ahaucan, stands before an altar of glyphs with a stela which, by the projection of the two upper glyphs, is made to look like a niche. In each hand the priest holds an ornamental cross, one horizontally and the other vertically. Each cross is surmounted by the bird *ketsalli*, while the transverse arms end in round flowers. This Ahaucan, who is likewise represented in front view, excepting his face, is clad and adorned quite like the one sculptured on the under side of Lintel 1, except that the horizontal breast-plate and the face-mask on the left cuff are wanting. He wears a priest's hat of the same shape as the one described above, the accessories naturally displaying some deviations. In this case a head surmounts the priest's hat, and above it rises a serpent curving forward.

Behind the altar formed of glyphs, opposite the high priest, stands a second priest drawn quite in profile, likewise richly dressed and with a similar hat also surmounted by a head and a serpent curved forward. This personage, drawn on a somewhat smaller scale, also carries a cross in his right hand, to the top of which a *Trogon pavoninus* is likewise attached. The three crosses all end below in an appendage of streamers, which naturally falls in a right angle from the cross, which is held in a horizontal position. On the background appear $6 + 9 + 3 + 5$ glyphs = 23 in all.

Color: The entire border is a fine dark blue; all the glyphs bright red; the background dark red; the flesh of the two personages bright red; the garments, ornaments, and their pendants are either green, or bright red, or composed of alternating red and green. For example, the capes and cuffs of scales are green (mostly a somewhat dark, bluish green); the faces of the

medallions are red, and their edges red and green. As to the large green hats of the priests, with their accessories,—the calpac-shaped main portion is *always green*, all the scroll-work is composed of red and green, the jaw and eye formations being always red. The superimposed human heads are red; the serpents, green; the feather-work mostly green, but occasionally blue. The St. Andrew's cross (X) behind the Ahaucan's head is green; the ketsal birds are, of course, green; the crosses red, their round flowers red and green; their appendages (the pendent streamers) green.

The sight of the prettily executed crosses in the hands of the Maya-Toltec priests of Yāxchilan would have delighted the Spanish conquerors, for it would have furnished fresh data for their favorite theme of the labors of the Apostle "Santo Tomas" among the peoples of America.

Without indulging in such futile speculations, we still must admit that to people belonging to the sphere of Christian civilization it is indeed interesting to find that the cross also occurs as a decorative, symbolical object in the religious representations of long-forgotten temples buried in the primeval forest of America.

Lintel 3, sculptured on the under side (Plate XLVIII). Height of sculpture, inclusive of border, 87 cm. (running with the width of the doorway, which is 90 cm.). Breadth, inclusive of border, 95 cm. (running with the thickness of the wall, which is 114 cm.).

A high priest—represented in front view with his face in profile—holds with his right hand the prettily executed little image of a god towards a second priest in profile, who on his part holds out a similar figure with his right hand, so that the two little images clasp hands. The Ahaucan wears high buskins and tasteful leg-bands; the broad girdle is ornamented below with a double border of shells, and is adorned with three large masks, of which the middle one and right-hand one are visible, while the left-hand one is concealed by the large mask on the left cuff; the breast-cape of bead scale-work is ornamented with pretty medallions, below which is the breast-plate of handsome scroll-work; the head-dress, differs from that of the Ahaucans previously described: Upon a diadem of rayless stars lies a piece of the serpent forming the head-dress; above this, the rear portion of the serpent's body forms a great ⊖-shaped convolution; a large, grotesque face is attached to the front of the ⊖; above it, a crest with a St. Andrew's cross (X) in front, and a long plume of feathers bent over backward. Behind the ⊖ there is a reticulated pattern with thick feather-work at the back, out of which the serpent's body once more projects, ending this time in the "spectacle face" figure.

The second personage, probably also of priestly rank, is not as elaborately dressed. The head-dress is entirely different. It consists of a grotesque face with projecting snout and ending in serpent convolutions, scrolls and feather-work at the back and top.

The little idols with the snouted faces are also prettily adorned; the leg of each, by which it is held, ends in a serpent stretching forward. Glyphs on background: $10 + 4 + 4 + 6 = 24$.

Color: The whole border is dark blue; the glyphs, bright red; background, dark red; garments and ornaments, like those of the previously described personages, partly green and partly red, certain articles, like breast-plate, cuffs, etc., being always green and greenish blue; others, as, for instance, the shell border, always red; the details of the helmet alternately green and red, but so arranged that the jaws and eyes, or entire faces, are always red; the feathers always green; the flesh of the priests, as well as that of the little idols, is, as usual, bright red. No traces of yellow could be discovered on any of the three undersculptures, either because this color was not used, or because its power of resistance is not sufficient to preserve it.

In 1897 I photographed these three under sculptures at night with magnesium light, hampered by great difficulties. In order to attain my end, I was obliged to invent an illumination especially suited to the case, and to make many experiments. At last the three undersculptures were beautifully reproduced, and the nicest details came out perfectly.

On the right flank of the Ketsalkoatl temple (Structure 33) the mountain sides slope far down to the ravine which separates the Acropolis mountain range from the neighboring range on the southeast.

Ten or twelve metres below the left flank (that is, the northwest side) of the platform of the temple, lies a plateau protected on all sides. Upon its northeast edge stand Structures 27, 28, 29, and 30. An investigation of this triangular plateau resulted in finding neither stelæ nor circular altars. Descending at the *back* of the temple, first a terrace of about five metres in height and then one of about seven metres, a narrow transverse plateau is reached. After crossing this, one comes to a long flight of steps leading to a great terrace which is about eight metres higher than the transverse plateau.

This terrace we will call the Terrace of the Sepulchral Pyramids. It is bounded on the south side by Structure 34, the façade of which faces north; its left flank adjoins Sepulchral Pyramid 35 with its stairway (its front) almost exactly facing the magnetic north; while the centre of the terrace is occupied by Sepulchral Pyramid 36 with its stairway (also its front) facing east.

Structure 34. The Structure of the Walled-up Middle Chamber and of Lintel 4, sculptured on the under side. This is a curious, badly demolished structure, the purpose of the walled-up middle chamber of which did not become quite clear to me. I could only determine that there had been a small apartment at each end of the central chamber, each probably having a doorway on the façade side. The central chamber probably had two doorways. At any rate, I excavated the lintels of two entrances, but I could not

find a third. A very confusing circumstance is the fact that this chamber was walled up from below, as it seems, while openings were left above just large enough for a man to slip through. Could these narrow openings, covered with great slabs, have been burial chambers? Or were the dead laid away in the massive masonry below? This question cannot be decided without clearing away an enormous mass of débris. All that I could do with my people was to search the mass of débris in front of the middle chamber for lintel sculptures. I succeeded in finding only the half of a lintel, — No. 4 in my general enumeration, — the sculpture of which, although much injured by rain, was still in a condition to be photographed after being carefully brushed and washed.

Lintel 4 sculptured on the under side. This stone was nearly 2 m. in length, and 30 cm. thick. The lower breadth of the stone (the breadth of half of the entire sculpture) is 48 cm. The upper surface of the stone is much broader, since the narrow face, turned toward the chamber, was cut obliquely (Fig. 58) in order to form a transition to the vaulted ceiling. The height of the sculpture without the border is 111 cm. Clearing away the rubbish at the foot of the mass of débris, I found the other half of the lintel, 54 cm. in breadth, but its sculpture was so thoroughly demolished that it



FIG. 58. — SECTION OF LINTEL 4.

could not be photographed. We must therefore content ourselves with the description of the partially preserved half. Later, in 1900, it became clear that the representation on Lintel 4 must have resembled that on Lintel 26 (Plate LVIII). The subject of the representation could accordingly be determined in spite of the missing half.

On the destroyed half stood a personage of rank presenting a gift to the sacrificial priest, and from his hands a great pendant fell forward, which is plainly visible in the preserved half. The priest holds in his right hand a large sacrificial knife. He has footwear, leg-bands, and cuffs. A scarf laid about the neck reaches down the whole length of the body, and on the sides of the scarf are round flowers like those on the garment of the sacrificial priest on the sculpture of Lintel 26. In this case the priest wears a tiger helmet, with plumes of feathers extending toward the back. On the background are fifteen squares, cut in relief, upon which glyphs are still recognizable. The colors on this sculpture have, of course, quite disappeared.

While we were excavating for the missing half of the lintel we came upon a circular altar, which was, however, quite without sculpture. On the two stones of the lintel of the second doorway the sculpture was past recognition, for which reason I gave it no number. It might be referred to as No. 4 B. A third lintel may be in existence, but we could not find it.

Structure 35. The Sepulchral Pyramid on the left flank of the walled-up structure.

Structure 36. The Sepulchral Pyramid in the middle of the terrace with Stela 9.

The two sepulchral pyramids, 35 and 36, differ very essentially from all the structures of Yāxchilan, excepting the great stepped pyramid of Structure 18. They are both constructed of hewn blocks half a metre in thickness. The corners of both are drawn inward, as it were, while the central surfaces of the four sides project somewhat. In spite of the simplicity of construction of these pyramids, an idea of their form cannot be adequately conveyed without an accompanying drawing, owing to the system of partly receding and partly projecting steps. It is probable that on the flattened apex of each of these pyramids, there once stood a small open *templete*, both perhaps containing small stelæ. The presumable *templetes* have fallen down, and I could find neither stela nor circular altar belonging to Pyramid 35. I found only a stalactite column on the ground in front of the stairway.

On the other hand, at the foot of the stairway of Pyramid 36 I found, besides a stalactite column, a series of six little circular altars, each of which had once been ornamented with a circular design and glyphs.

I set up the one best preserved of these circular altars and photographed it (Plate LXXX, 1). On its upper surface it exhibits two concentric rows of glyphs in the eight radiating divisions. The glyphs are still partially recognizable, but the circular design in the middle is wholly worn away by the action of the elements. The stone has a diameter of 80 cm., and a thickness of only 16 cm.

At the foot of the pyramid I found near the stalactite column a small stela (No. 9 in my general enumeration) broken in three pieces (Plate LXXII, 3). I presume, however, that it once stood above on the platform and had been thrown down. The total height of the three pieces (not including the part which was in the ground) is 154 cm.; breadth, 48 cm.; thickness, 11½ cm.

This mortuary pillar once had flat reliefs on both sides, but the one on the face which was turned upward in falling is wholly washed away; while the one on the face turned downward is excellently preserved, in spite of its slight projection. In my opinion, this sculpture again represents the beneficent god, not with the chest of good fortune and rope of sweets, but holding in each hand a great horn of plenty.

The god is represented in front view, except his face. Owing to the narrowness of the stone, the sculptor was forced to make the body quite slender in order to have room enough for the arms hanging down. The loin-cloth is held together by a girdle of St. Andrew's crosses, the broad bow and ends of which reach to the knees. A kind of feather mantle with a cape of scale-work is thrown over the upper part of the body. The cape has no medallions, but on the lowest border it has a breast-plate of scroll-work with

a St. Andrew's cross in the central oval. Below the breast-plate is a large medallion without a face-mask; large cuffs appear at the wrist. The much-twisted helmet has a diadem of round stars at the base. The horns of plenty have at their lower ends two round holes out of which hang little streamers. The upper finish of the deity side is formed by eight glyphs. The colors have disappeared.

The two pyramids have remained unopened up to the present time, owing probably to the great blocks of stone which would have to be removed.

Structures 37 and 38. Leaving the sepulchral pyramids and going in a south-southwesterly direction across a stretch of level ground, very little débris is encountered, but only great slabs of stone, which lie on the ground and seem to be coverings for open drains. Climbing higher still over two (or three) more terraces,—upon which I found some circular altars but no stelæ,—the ruins of two adjacent buildings are reached, which look like an enormous barricade. The façades of the two buildings formerly faced north-northeast. These structures strategically close the mountain ridge against an enemy who might take up a position between them and the distant South Temples.

The rear wall of the larger or southeast Structure 37 is well preserved as far as the beginnings of the frieze. Some of the slabs fallen from the lower cornice of the frieze are of such large proportions that visitors to the ruins have mistaken them for lintel-stones, and examined them in the expectation of finding sculptures.

I searched the ruins of the fallen façade in the hope of finding a lintel-stone of one of the entrances projecting out of the débris, but the lintels have become invisible. They must have slipped forward and are lying thus deeply buried under the mass of ruins. There are probably three of them. Whether they are ornamented with sculpture or not must remain uncertain, as I could not undertake an excavation at that time.

The adjoining Structure 38 (the northwest structure), which is scarcely half as long as its neighbor, has long been only a formless heap of stones, overgrown with trees. The façade can have had but two entrances at most. There is little reason to hope that its lintel-stones were decorated with sculpture.

Climbing over the barricade formed by the ruins of the two structures, one comes to very extensive quarries. Pursuing one's way in the direction in which they lie, with the walls of rock on the right and the southeastern slope of the mountain on the left, not another vestige of a ruin is to be found. Nevertheless, I concluded (1897) to explore this mountain ridge to the very end, and by keeping continually in a south-southwesterly direction I finally reached its last rise. There was nothing to be seen but trees. Notwithstanding this, I climbed up, and before me there gleamed among the

trees a beautiful temple, the first South Temple. A little further back I saw the second, still more beautiful, and yet further back the third temple in a very advanced state of demolition. Here, then, were the three temples, imposingly placed on terraces, in echelon, one near the other. As pushing forward from the Temple of Ketsalkoatl to the South Temples is fraught with great difficulties and many obstacles, and the tall growth of trees makes any oversight of the way quite impossible, I am inclined to think that we covered a distance of at least one kilometre, the air-line being, doubtless, somewhat shorter.

Structure 39, or South Temple I and Stela 10 (Plate XLIII, 2, XLV, 2). The ascent of the last rise mentioned above brings one to the first platform or terrace. Leaving this and ascending the now ruined stairway to the second terrace, and climbing about two metres higher, one reaches the actual platform on which the temple stands (Fig. 59). The principal façade of the

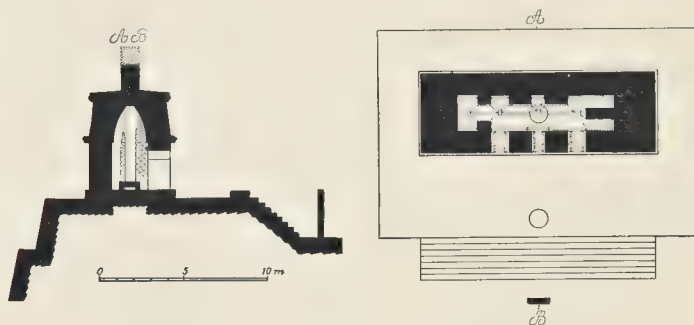


FIG. 59. — STRUCTURE 39: SECTION AND GROUND-PLAN (RESTORED).

temple faces north-northeast. Its agreeable proportions, the stepped lintels of the doorways, the well-preserved frieze, and the remains of the roof-comb, all combine to make a picturesque and pleasing impression. The base as well as the principal walls consist of masonry covered with smooth stucco. The façade is interrupted by three doorways 106 to 108 cm. wide, with a projecting stone on the right and on the left of each, forming a graceful transition to the large, smooth lintel-stone. The frieze has a strongly projecting lower cornice and a less prominent upper one. Numerous projecting slabs of stone on the slightly sloping frieze indicate that it was abundantly ornamented with figures which have now fallen down. Of the fourth element, the roof-comb, the whole length of which rests on the middle of the roof, only the beginnings remain, which show that the construction was formed of rows of little windows. The exterior of the back and sides of the structure is

treated like the front. The exterior length of the temple is 13 m. 80 cm.; exterior breadth, 4 m. 63 cm.; height, without the roof-comb, 6 m. 10 cm.

The interior of the temple is covered by a steep ogival vault flattened at the top. The long wall opposite the entrance has two broad buttresses, which, developing in half ogives, rise to meet the keystones of the vaulted ceiling and help support the burden of the roof-comb. This purpose is also served by the buttresses, which form differently shaped open chambers at each end of the temple interior. For a clear comprehension of this interior I must refer the reader to my drawing of the plan of the temple.

The exterior, as well as the interior, of the temple is covered with white stucco. There is no trace of red or any other color visible. The total length of the interior is 929 cm.; breadth, 213 cm.; height from the floor to the truncation, 496 cm.

Directly in front of the central niche formed by the two buttresses, there is a circular sacrificial stone of whitish limestone, which very evidently did service for a long time, exposed to the elements, before it was placed within the temple (Fig. 60). It has a double row of glyphs on the cylinder edge, much weathered, and eight glyphs on top, wholly worn away, as is also the round design in the centre. The diameter is 115 cm.; thickness, 34 cm. Its symmetrical position in front of the niche (Plate XLV, 2), as also the circumstance that it was carefully placed upon three stones, proves that it had been brought inside in Maya times and not by the wood-cutters of the present time, who would be quite incapable of such an admirable deed.




FIG. 60. - CIRCULAR ALTAR IN STRUCTURE 39.

I found a circular altar on the edge of the upper platform on a line with the centre of the whole structure, and another in the middle of the second terrace from the top,—both, as usual, covered with weathered pictures and inscriptions. Pondering upon this fact, the conviction was forced upon me that a stela must have stood between the two altar-stones. On my return to this place in 1900 I subjected the second terrace from the top to a very thorough search, and concealed under a layer of earth and luxuriant vegetation I found the sought-for stela, to which in my general list of stelæ I have given the number 10.

Stela 10 (Plate LXXIII). This stela had been broken into two pieces in its fall. The principal portion, covered by the lower two-thirds of the sculpture, lay with the deity side, which had faced the temple, turned upward. The work on this side has therefore lost all its nicety of detail, while the human side, which fell face downward, is admirably preserved. The reverse has happened to the upper part of the stela. The deity side had fallen face downward and was well preserved; the human side, turned skyward, was wholly destroyed. Breadth of the stela, measured at about the middle, 115 cm. Thickness, 25 cm. Total length of the two pieces (exclusive of one

that may have remained in the ground), 370 cm., — 73 cm. of which belong to the smooth lowest portion.

The sculpture of the deity side is executed in much bolder relief than that of the human side. It represents a principal personage in front view whose head is adorned with a high omega-shaped head-dress. On each side of the principal personage there is a secondary personage.

The face-mask with its scroll-work, which rises above the omega, is the preserved portion, and above them in the form of a right-angled omega or yoke  rises an ornamental beam decorated with characters of the second manner of writing, and finished at each end with the "spectacle figure," out of which develop open jaws in scroll-work, each holding a large profile head. There is a face in profile below on each arm of the beam, and one on each side of the omega. Above this decoration, on which there are six profile heads, there are two ovals, in one of which sits, cross-legged, the small figure of a man, and in the other that of a woman. Each little personage holds obliquely in its arms a small ornamental beam, the upper end of which finishes in a grotesque face. The lower end has no face, owing to want of space. There is, besides, between the two ovals, a fine large profile head finished at the bottom with a St. Andrew's cross.

The very delicately executed group of figures on the human side (Plate LXXIII) has as a base two horizontal rows of seven glyphs each, — fourteen in all. In the centre of the group is a warrior, richly dressed, holding a lance in his right hand and a pendent ornament in his left. His body is in front view, and his face in profile; his breast is adorned by a large medallion containing a small figure sitting Turkish fashion. On the left of the warrior of high rank, a second warrior in profile stands in an upright position, with a serrated lance in his right hand and a pendent ornament in his left. On the right of the chieftain is a third personage crouching upon the ground, and above the latter rises a fourth, half concealed. Above the feather ornaments of the chieftain's lance, the lower portions of three vertical rows of glyphs can be seen. Besides these, there are four small glyphs, vertically placed on another part of the background. The colors are all gone. The narrow side-faces had only a very few glyphs; otherwise they were perfectly plain.

Structure 40, The South (or Central) Temple II, and Stelae 11, 12, 13, and 14 (Plate XLIII, 1).

This magnificent temple likewise crowns a threefold terracing. I could find nothing of interest on the lowest terrace or esplanade. From the latter a broad stairway leads up to the second terrace, which is two and one-fourth metres higher. Above, corresponding to the architectural centre, the stairway has a little projecting platform with a circular altar, behind which rises a magnificent stela (No. 11), about four metres in (exterior) height. Upon this same terrace, after a second search in 1900, I found buried in débris

two more stelæ, Nos. 13 and 14. From the second terrace another broad stairway leads to the upper platform, which is about two metres higher up and upon which the temple stands (Fig. 61).

On the edge of the platform, projecting somewhat over the stairway, still on the imaginary central line, there lies a second perfectly round sacrificial stone, 110 cm. in diameter. The sculptured pictures and inscriptions on both the stones are washed away beyond recognition.

The temple with its decorative frieze, surmounted by the perforated roof-comb, and with the magnificent deity pillar in the foreground, makes a most

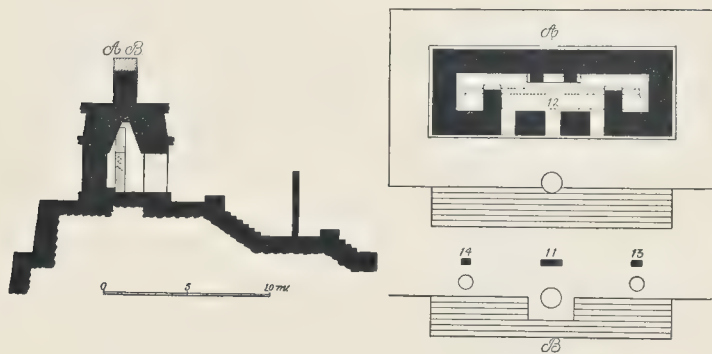


FIG. 61.—STRUCTURE 40: SECTION AND GROUND-PLAN (RESTORED).

agreeable impression seen from the terrace below. The principal façade almost exactly faces the magnetic northeast.

The base and the wall surfaces are treated very simply. The frieze has a strongly projecting lower cornice, while the upper cornice is less accentuated. The actual frieze surface has a slight backward slope. It has pilasters at the corners with projecting slabs of stone, the figures which they once supported having entirely disappeared. Above the middle entrance there is a niche containing a seated figure, the stucco modelling of which has fallen off, but the stone body still remains. On each side of the niche and also in the centre of the remaining frieze surfaces to the right and left, there are peculiar cruciform ornaments, formed of a square intersected by a so-called Latin cross. There are accordingly four such crosses and half a one on each corner pilaster. It is not easy to guess how this form of cross originated; but I will remark here that these crosses remind me of the similar ones, hewn from a single stone and more elaborately carved, which I excavated in Chichen-Itza in the "Temple of the great Table of the Gods" and in the "Temple of the Tigers and the Shields."

The lowest row of windows of the badly ruined roof-comb is preserved. The central, best-preserved part impresses the beholder as projecting outward in a semi-circle, while the two wings appear to be in a straight line. It is difficult to convince one's self that this effect of regularity could have been produced by a displacement caused by the growth of the trees. The treatment of the frieze and the roof-comb at the back is similar to that of the front. There are no traces of color to be found on the exterior; therefore I am of the opinion that the natural white color of the stucco had been retained. The exterior length of the structure is 13 m. 85 cm.; breadth, 5 m. 1 cm.; height, exclusive of the roof-comb, 5 m. 60 cm. Three doorways lead in to the interior, which is spanned by a severely rectilinear, wedge-shaped vault, flattened at the top. On this account, it has a very different effect from that of the neighboring temple just described. The height of the chamber is 416 cm.; breadth, 229 cm.; total length, including the end compartments, 1,113 cm.

Two pilasters of 50 cm. projection, which rise vertically up to the vaulted ceiling, form a niche 145 cm. wide in the middle of the longitudinal wall opposite the entrances. The interior of this temple is not interrupted by buttresses, but adjoining the last lateral pillar of each of the side entrances and extending far into the chamber, a wall rises in a straight line to the ceiling, and together with the exterior wall, which is 136 cm. in thickness, supports the weight of the roof-comb (Plate XLIV, 2).

The hall, thus cleared of all obstacles, was formerly very richly decorated in color, including the entrances, the niche, and the surfaces of the vaulted ceiling. Unfortunately the stucco, which afforded a smooth surface for the painting, has mostly fallen off, but the remains display a magnificent design made up of leaves, scroll-work, and flowers, interwoven here and there with the forms of human beings and animals. Among the colors are dark red, light red, dark blue, light blue, yellow, also dark brown, white, green, etc. Green is not as frequent as blue. The total effect of the colors must have been cheerful and agreeable. It is a great pity that so interesting an example of Maya mural painting is only preserved in such small fragments that, even with the most earnest desire to do so, it is quite impossible to reproduce it in a comprehensible form.

Stela 11 (Plates XLIII, 1, LXXIV, LXXV). While the wood-cutters of Encarnación Carrillo were camping among these magnificent ruins, occasionally also taking up their baleful abode in the beautifully colored chamber of the central South Temple — about thirty years ago — they felled a gigantic caobo tree, which must have stood close to the temple. Whether intentionally or not, they let the tree fall right across this grand monument of Maya sculpture, by which means a corner was struck off and the entire stone forced forward into a leaning position. Before very long the huge stone will fall, and, striking the circular altar in front of it, will be shattered into many

pièces. In order to comprehend the enormity of the vandalism perpetrated in this case, it should be remembered that the Mexican government at that time received on an average 50 centavos for the cutting down of a tree, and only about 25 centavos for trees of an inferior quality, and that the wood-cutters knew well how to include in their cargoes many a tree which had not been marked, for which the Mexican state treasury received no equivalent. This magnificent monument, then, was sacrificed for the miserable pittance of 50 centavos, or perhaps for nothing at all!

Owing to the inclined position of the stela, it was extremely difficult to photograph it. In order to avoid a distortion of the perspective, I slanted the apparatus upward in photographing the human side, and downward for the deity side. I set up the broken-off piece on one side, but not in the correct vertical position, owing to the unfavorable fracture. The total exterior height of the stela is exactly 4 m., to which must be added at least 80 cm. for the portion sunk into the ground. Breadth, 115 cm.; thickness, 27 cm.

The Human Side (Plates LXXIV, 2, LXXV). The sculpture on this side has for its base four horizontal rows of nine glyphs each, excepting the top row, where the initial glyph occupies the space of two of the others, — hence, thirty-five glyphs in all. I took a special photograph of this group of glyphs early in the morning, and the principal portion of the sculpture was photographed about an hour later.

Upon the upper edge of the group of glyphs stand two warriors of proud bearing, probably the chieftain first in command, or *Ahau*, with the second in command, the *Sihuacohuatl*, as the Mexicans would say. The two chieftains, drawn in profile, are standing face to face in a strictly military pose, carrying what seem to be quivers with bows and arrows. Both wear buskins and leg-bands, crossed loin-cloths of thin material lying closely to the form and partly concealed by the richly ornamented girdle. The second chieftain holds his quiver with his right hand, on the wrist of which the cuff is visible, while both the cuffs of the first chieftain are invisible. A shield or possibly a large cuff-medallion is on the left lower arm. Both chieftains wear elaborate breast-capes of bead-work, each with three medallions, of which only two can be seen, owing to the position of the wearers. The *Ahau* has a second row of medallions under the upper one, and he furthermore wears on his back (as a guard?), a large oval disc surrounded by feathers, with a projection in the middle from which a tassel depends. Both warriors wear tall helmets adorned with grotesque faces, scroll and feather work. On the helmet of the *Ahau* the animal's head with a large eye and projecting snout is especially distinct. Unoccupied spaces of the background are filled in with glyphs: $4 + 8 + 9 = 21$.

The finish at the top, now incomplete, owing to the fracture, was probably ornamented as follows: At the bottom four grotesque faces in profile

looking downward (two of them very distinct on my photograph), and resting upon these, symbolical scroll-work. Then to the right and left an oval containing a small figure sitting Turkish fashion (one of the ovals can be recognized on the smaller fragment), and a large half-length picture between the ovals.

The Deity Side (Plate LXXIV, 1). This side, which faces the temple, is quite as interesting and as spirited in design as the human side. A circular altar dedicated to the deity side stands above on the edge of the platform. Upon this altar, where in past ages the heart of many a miserable victim may have been torn out, I set up my harmless photographic apparatus (directly upon the stone, without the tripod), giving it a decided forward incline. I took the photograph a few moments after the sun had passed the zenith when its rays fell almost perpendicularly upon the stone, lighting it at a very acute angle and imparting to its usually colorless surface a truly wonderful animation. The photograph came out beautifully in spite of a slight distortion of the perspective, which was quite unavoidable. The sculpture represented on this side has no glyphic base. A soothsaying priest is here represented in an attitude of zealous ecstasy, his body in front view and his face in profile, the latter concealed by the mysterious mask of a terror-inspiring god. With his right hand he holds out toward the worshipping populace the augur's stone, *sastun*, and with his left the small image of a god with a snouted face and a raylike plume of feathers. The people, kneeling, with hands crossed over their breasts, devoutly receive the utterances which proclaim good or ill fortune. The populace is symbolically represented by three simply clad men kneeling close together. The priest wears breeches of tiger skin, a St. Andrew's cross girdle fringed with feathers, and a tiger's head or death-mask (?) in the middle, buskins as usual on his feet, and cuffs on his wrists. A feather mantle with a bead cape which covers the upper part of the body is horizontally intersected by a breast-plate of handsome scroll-work with a St. Andrew's cross in the central oval. The helmet is large and of handsome design, and has another St. Andrew's cross in front, above which rises a gigantic plume, the feathers of which curve backward and downward, and wave about a close, comb-like border of feathers.

The upper part of the deity side is occupied by twenty large glyphic squares arranged like steps. At the top, space was found among them for a picture square, within which two personages, probably a man and a woman, sit side by side in Turkish fashion, and are evidently engaged in very animated conversation.

This sculpture in low relief, which enlightens us with regard to the religious procedures of a long-vanished epoch, is absolutely the only one of its kind among my collection of photographs.

The narrow side-faces are also decorated, each with a row of large, fairly well preserved glyphs. Generally speaking, there were no traces of color

remaining, only on the group of glyphs protected by débris I thought I detected some remnants of red.

Stela 12 (Plate LXXVI, 1, 2). In the interior of the second South Temple I found (1897) the lower undecorated piece, which is let into the ground, and the upper glyphic finish of a small stela. To judge by the upper piece, more attention had been given to one side of the stela (presumably the deity side) than had been to the other (presumably the human side). Furthermore, investigation resulted in determining that this stela had never been exposed to the rain, nor had it, apparently, ever been painted. The glyphs looked as if they had but just been chiselled. I looked in vain for the middle piece. We again probably have cause to complain of the destructive work of vandals. It may be taken for granted that the figure on the deity side must have been of striking excellence, and for that reason they struck off the lower and upper portions in order to carry away the middle piece with the figure alone.

The inscription of the deity side is perfectly preserved (Plate LXXVI, 1). It contains four vertical rows of six glyphs each; that is, twenty-four glyphs in all. Each character is carefully executed and rich in detail. The entire inscription, exclusive of the border, is 59 cm. in height, 37 cm. in breadth, while the complete breadth of the stone is 43 cm. The fracture unfortunately passes through the glyphs on the other side (Plate LXXVI, 2). Of each of the four vertical rows, four and one-half characters are preserved, — that is, sixteen perfect glyphs and the tops of four more. The glyphs are less carefully executed, and of less projection. The narrow side-faces had no glyphs.

Stela 13 (Plate LXXII, 2). On my return in 1900 I once more searched the terraces in front of South Temple II, and found on the second terrace from the top, to the left of Stela 11, a small stela with a round altar before it. It lay unbroken on the ground, covered by rubbish and vegetation. Total height of stone, 245 cm., 72 cm. of which belong to the lower, plain portion. Breadth, toward the top, 43 cm.; thickness, $23\frac{1}{2}$ cm.

The deity side had turned upward in falling, and was entirely destroyed. I was able to determine only that it was once ornamented by a figure in profile in high relief, above which was a group of glyphs. The picture and inscription on the human side, which had fallen earthward, were in much lower relief and therefore difficult to photograph.

A rather plainly dressed personage in profile holds a large staff in his right hand. The head-dress seems to be decorated with designs from the vegetable kingdom. Above the head of this *k'men* (?) there is a handsome feathered round flower (rayless star?). A group of $4 \times 4 = 16$ glyphs forms the upper finish of the stela. The narrow side-faces had no glyphs. There are no remains of color.

Stela 14. On the right-hand side of Stela 11, I searched for the counter-

part of Stela 13. I found the sought-for stela (No. 14), it is true, but fallen down upon the lowest terrace, while the circular altar belonging to it had remained above. This stela is broken at the top and at the bottom, and the figure-work on the main portion is unfortunately destroyed on the upper as well as on the under side. It is now only possible to recognize that one side has a profile figure in high relief, and the other side a figure in lower relief.

The three stelæ, 12, 13, and 14 proved to be of the same breadth, or, 43 cm. Now the question arises whether Stela 14, broken at the top and at the bottom, is not perhaps the missing middle part of Stela 12. In that case it would be incomprehensible why the unornamented lower piece and the upper portion with the glyphs, treated as worthless, should have been brought into the temple; also why the two pieces had apparently never been exposed to the rain.

Structure 41. South Temple III and Stelæ 15, 16, 17, 18, 19, and 20.

Of the three South Temples, this third one is the oldest, and therefore the most completely ruined. It was unsafe, even in Maya times, as can be inferred from the devices for strengthening the edifices at a later date than its construction. The façade of the structure faced almost exactly northeast.

In spite of the advanced state of demolition, I believe I can prove that the interior of the Third South Temple is similar to that of the First. It had, accordingly, a large central chamber with three entrances on the façade side, the transverse walls of which formed small lateral chambers on the right and left. It seemed to me that considerable reinforcements had been inserted in the middle chamber. The three entrances had also been narrowed by added supports to such a degree that the actual opening is only 50 cm. wide. It is not possible to crawl far into the interior, which is almost entirely in ruins. An enormous *habin* tree, the powerful roots of which had clutched the roof of the little right-hand corner chamber, had recently been torn down by the storm, and had carried with it, in its fall down the mountain side, the entire vaulted top. By this means the lateral chamber had been opened from the rear, and could be examined.

Of the treatment of the exterior, only the following can be determined with certainty. The first element, the projecting base, forms an unornamented bench all around, as is usual with these structures. The second element comprises the wall surfaces, which are, generally speaking, entirely smooth, but towards the top, close under the lower frieze-cornice, they are ornamented by a broad band of glyphs which runs round the four sides. The remains of some of the characters, beautifully executed in stucco, are still visible here and there. It seems to have been white, for I could find no trace of red color.

As to the third element, the frieze, its principal decoration, as shown by the remains on the left wing of the structure, had consisted of richly-stuccoed

serpents' faces (with large eyes and elongated noses) like the ornamentation on the Temple de la Ribera (No. 6). Both these temples seem to date from the oldest epoch.

Of the fourth element, the roof-comb, which was perforated by openings, only very slight vestiges remained upon the roof.

Convinced that the terraces of so important a structure could not be without objects of interest, I subjected them to a very thorough search on my return to these ruins in 1900. The result was the finding of two stelæ (15, 16), which, together with a third, must once have stood on the edge of the upper platform, but they have now fallen down upon the second from the top. The third stela (17) remained doubtful. Furthermore, three still larger stelæ (18, 19, 20) were found, which must have stood on the edge of the second terrace from the top, but had fallen down upon the third.

As a matter of course, the circular altars belonging to the stelæ were also found, but the sculpture upon them was in every case entirely worn away by the action of the elements. The further results of my search were two stone burial urns which had been thrown down the side of the mountain by mischievous persons. A large stalactite column was also found.

Stela 15 (Plate LXXIX, 1). This stela stood formerly on the left wing of the upper platform. It has sculpture on only one of the broad faces. In its fall upon the next terrace below, the stone broke in two near the base-line of the picture, but the sculpture fell face downward and was very well preserved, excepting one piece, which had broken off and could not be found. This missing piece contained the lower part of the body of the crouching prisoner of war. There are no glyphs on the narrow side-faces. Total height of the stone, 185 cm. Height from the base-line to the upper edge of the stela, 133 cm. Breadth of stone (sculpture, including border), 68 cm. Thickness, 16 cm.

A warrior in profile, standing upright and not overloaded with ornaments, holds a flint-tipped lance in his left hand, while with his right he holds by the hair a captive crouching before him. I would call special attention to the ornamental pendant which hangs from his left wrist, and which probably came into play in using the lance.

What is especially striking in this flat relief is the tendency to execute the eyes with a greater degree of perfection, the eyes, as is well known, being the weak point in Yāxchilan sculpture. The (visible) eye of the prisoner certainly shows a treatment deviating from that of all other figures of Yāxchilan, and is indicative of great progress in the sculptor's art. Above the crouching person there are 5 + 10 glyphs, and at the back of the principal person there are three; that is, eighteen in all. All traces of color have vanished. The projection of the relief is very slight, only $\frac{1}{2}$ cm., notwithstanding which, the photograph came out very well.

Stela 16. This stela likewise stood on the edge of the upper terrace, but

in the centre of it. In falling upon the terrace below, the stone broke in the middle. The sculpture on the human side fell face downward. It is somewhat injured, but still fairly distinct. The sculpture of the deity side lay skyward, and therefore, in spite of its great projection, it was wholly destroyed. The two narrow side-faces had no glyphs. Height of stone, 195 cm.; height of sculpture on the human side, 98 cm. The sculpture on the deity side extended somewhat further downward. Breadth of stone (sculpture, including border), 76 cm. Thickness, $31\frac{1}{2}$ cm.

Human Side: The Halachvinic (halatšwinik), hung about with heads, who is represented here, bears a striking resemblance to the one represented on the undersculpture of Lintel 9 (Plate LIII), for which reason it is not necessary to describe all the details of his dress. Particularly his breast-cape, breast-plate, and large medallion are quite like those of the lintel sculpture. In his right hand he also holds what I take to be a quiver with bow and arrows. In the long chain of human heads, reaching from his neck to his buskins, a head alternates with an oval link; the lowest oval is formed into a half-length picture with arms crossed over the breast, like the one on Lintel 9. The helmet of the Halachvinic on the stela is very different in form from that of the figure on the lintel, and is difficult to describe. The entire figure is surrounded by a great radiated design of feathers. Above on the background, I find $6 + 2 = 8$ glyphs. No colors remain.

Stela 17. The regularity of the entire plan of construction, and of the distribution of the stelæ, also the finding of the companion round altar, led to the supposition that a stela must also have stood on the edge of the right wing of the upper terrace (the temple platform). That corner, however, had fallen into great confusion, and the mass of stones had slipped down, so that in spite of all our search the sought-for stela could not be found above or below. I shall therefore reserve for it the No. 17.

While I was searching the northeastern slope of the mountain, I found, near the bottom, a small stela broken in two, which could not possibly have stood where it was found, but had evidently been dragged thither from one of the higher terraces of South Temple II or III.

The rather boldly executed low relief, which lay turned upward, was quite destroyed; of the much weaker low relief of the side turned earthward, only the faint outline of a male figure could still be recognized, and I did not think it possible to photograph it. The question arose whether this stela, lying so far down the slope of the mountain, could be the sought-for No. 17, or whether, since it also measured 42-43 cm. in breadth, it might not be the missing middle portion of No. 12. We might, in the meantime, call this stela on the mountain side, No. 17 B.

Stela 18. On the edge of the left wing of the second terrace from the top there formerly stood a large stela, which in falling down upon the lowest terrace broke into four pieces, the top one flying out beyond the terrace and

landing on the mountain side. I calculated the total height of the stone at 377 cm., 107 cm. of which are the lowest unornamented portion. Breadth, toward the top, 95-98 cm., and somewhat less toward the bottom; thickness, 24 cm.

The Deity Side, which formerly faced the temple, had turned upward in falling, and in spite of its strong projection was quite washed away. It is with great difficulty that a large upright figure in profile can be recognized. There was no subordinate figure, but all the spaces of the background were filled out with glyphs. The upper finish of the deity side was formed by two ovals, each containing a small human figure.

The Human Side (Plate LXXVII, 1). The sculpture of the human side, which had lain face downward, was in a superb state of preservation. It exhibits the commanding figure of a warrior in front view, all but the face, with a tall lance in his right hand and an ornamental pouch in his left. He wears a jacket ornamented with round flowers and richly fringed below, partially covered by the great scarf of shells which hangs far down from the neck. The moderately large helmet of scroll-work terminates in graceful plumes of feathers. A prisoner whose arms are bound to his back, kneels before the warrior in a supplicating attitude. Above the face of the kneeling captive there are three glyphs; along the whole length of the lance there are seven more in a vertical row. The upper finish of the stela is formed by six horizontal rows of five glyphs each,—a total of forty glyphs. The colors have disappeared. The somewhat swelling side-faces have no actual sculpture. There are, however, some traces visible of the outlines of an incised human figure.

Stela 19. This enormous stela formerly stood on the edge of the second terrace from the top, halfway between Stelæ 18 and 20. When the weighty stone fell down upon the third terrace from the top it broke into so many pieces that I did not take the trouble to count them. The human side of this stone—as always, facing the city and the populace—had fallen face downward, as so frequently is the case; while the deity side, turned upward, was the most injured. The total height of the stone must have been more than four metres, and the lower unornamented portion, most of which was let into the terrace, is unusually long. Central breadth, 144 cm. Thickness, 25 cm. The narrow side-faces had no work in low relief of any kind, but show traces of inferior incised work.

On the badly weathered deity side one can recognize with difficulty a figure standing upright. At its feet there are some remains of sculpture, with regard to which it can no longer be determined whether they are part of a crouching personage or of some other object. But above this uncertain outline, two vertical rows, of seven large glyphs each, are plainly visible running along the edge of that side and reaching up close to the plume of feathers which falls forward from the head of the god (?). The deity side has, as a

finish to the top, two ovals containing little human figures, with a half-length picture between them, as it seemed to me.

The Human Side (Plate LXXVII, 2). Fitting together the stones of the human side (that is, the cut-out pieces of the celluloid negatives) as well as I could, I succeeded in obtaining a picture which gives a fairly good idea of the representation. A tall warrior in profile holds with both hands a serrated lance.* His girdle (or it may be the lower border of his jacket) is ornamented with sea-shells. The indistinct, intertwined helmet has superabundant ornamentation of feathers on the top and far down the back. At the feet of the warrior kneels a captive with upper arms bound, who looks up supplicatingly. The upper finish of the human side is formed by two horizontal rows of five large glyphs each. Adjoining these, running along the edge toward the prisoner, is a vertical row of nine or ten glyphs, a total of about twenty glyphs. There are no traces of color.

Stela 20. This giant stela stood on the edge of the right wing of the second terrace from the top. In falling down upon the third terrace from the top (that is, the first terrace) the stone broke into two large and heavy pieces. These we turned over with great difficulty on to one of their narrow side faces, by means of the iron winch which we had brought with us, in order to photograph at least the human side, which was best preserved. Total height of stone, 356 cm., 86 cm. of which (measured on the human side) are the lower plain portion. Breadth (measured in the middle), 141 cm. The stone diminishes somewhat in size towards the bottom, and finishes at the top in a pointed arch. Thickness, 27 cm. The narrow side-faces have no sculpture whatever.

Unfortunately, the deity side, formerly facing the temple, had fallen face upward, and was very much injured. However, it can be determined that the subject of the representation is the beneficent god with the chest of good fortune before him on the ground, and beside it a suppliant for benefits. Above the latter personage, the background is filled in with vertical rows of hieroglyphs. The upper finish of the deity side is so blurred it is impossible to make anything out of it.

The Human Side (Plate LXXVIII). A warrior in an upright position — his body in front view, his face in profile — holds a large lance in his right hand, and an ornamental pouch in his left. He also is dressed in a jacket with round flowers and sea-shell border, and wears about his neck a scarf of shell-work, which falls to the knees. The head is adorned with a tiger's head helmet, which has a high, waving plume of feathers at the back. Before this warrior kneels a man with crossed arms and a tiger-skin mantle. His face is very much injured, but on the photograph his eye, turned toward the spectator, can be detected near the lance. Above the head of

* Lances of this character seem to represent the saw of the saw-fish put on the end of the shaft. There are plenty of saw-fishes in the Laguna del Carmen.

the tiger-man is a pleasing human head, with a comb-like ornament of feathers at the back.

It is doubtful whether the second figure is a prisoner of war, since it cannot be ascertained whether his arms are bound or not. It is possibly a warrior of the order of the *Ocelotl*, paying homage to his chieftain, who, to judge from his helmet, belongs to the same order.

Along the lance runs a vertical row of seven large glyphs. The space above, in the angle of the pointed arch, is filled out with two horizontal rows of four glyphs each, making a total of fifteen glyphs. The colors have disappeared.

It is probable that the great stalactite column which I found lying near by on the mountain slope, wedged in among trees, must have stood on the first (or the lowest) terrace of South Temple III. It is 280 cm. long, and is oval in cross-section. As far as I was able to examine it, it had no rows of glyphs.

Somewhere on these terraces must have stood the two stone burial urns, which wood-cutters had probably flung down the mountain side in fun. The one (Fig. 62) left lying on the slope is 65 cm. in height, and has the large face of a death's-head in front. It is hollowed out within. I was unable to find the circular cover belonging to it. My men and I descended the slope side by side, so that nothing should escape us, carefully searching all the terraces, quarries, etc., and we finally found at the bottom of the narrow valley a second burial



FIG. 62. — STONE BURIAL URN.

urn, also cylindrical in form and deeply hollowed out. This urn was ornamented with a band of glyphs running round the upper edge. The height is 50 cm.; the diameter of the cylinder, $44\frac{1}{2}$ cm. The cover of this urn likewise could not be found.

V. THE LESSER ACROPOLIS.

A long, saddle-like formation, closely strewn with ruins of small structures, separates the mountain ridge of the Great Acropolis from the terraced summit which is crowned by the Lesser Acropolis. In order most easily to reach the latter, it is advisable to begin ascending the mountain side at the right flank of the Labyrinth. By doing so, one meets with six terraces of which the third and fifth (or the one before the last) are the broadest. The terraces form elevated causeways around the side of the mountain. The ascent generally ends at a half-ruined temple, the façade of which faces east. With this (Structure 42) I shall begin the description of the Lesser Acrop-

olis, which I will preface by the remark that we have to do here with the ruins of exactly eleven structures, most of which must have had a certain importance, and some of which are situated on the edge of the plateau.

Structure 42. The Temple of Sculptured Lintels 41, 42, and 43. The platform which is crowned by this temple is forty-five metres higher than that of the Labyrinth, or about fifty-two metres higher than the general level of the monumental curved embankment. The façade of the temple approximately faces east. It may be stated here once for all that Temples 42, 44, and 20 have an identical ground-plan, with a few slight deviations.

The interior space of the temple is interrupted twice, at about the middle, by two buttresses built against the (second) longitudinal wall, while two other transverse walls push forward from the first longitudinal wall, each forming a small lateral chamber at either end of the principal apartment. The four transverse buttresses all aid in bearing the burden of the roof-comb.

In spite of the advanced state of demolition of this structure, I was able to draw the plan of it (Fig. 63), where I have shown that, in spite of the



FIG. 63. — STRUCTURE 42. SECTION AND GROUND-PLAN (RESTORED).

intersection of the four transverse buttresses, a handsomely arched vault covers the entire interior space. The three entrances in the east façade are (or were!) spanned by large lintel-stones, each having the most delicate low relief on the under side.

As far as the fine stuccoing still remains on the lateral surfaces of the doorways, it can be seen plainly that the latter are ornamented with an involved pattern of red bands, and also with red and blue scroll-work, which leads to the presumption that the whole interior of the temple was covered with color. The exterior length of this edifice I have calculated to be 14 m. 45 cm.

Lintel 41, sculptured on the under side. This lintel-stone was torn from its supports and its sculpture sawed smoothly off.

Lintel 42, sculptured on the under side (Plate LXVI). This beautiful lintel sculpture — one of the finest in Yāxchilan — escaped the saw, it is true, but not the fire. On the outer edge where the flames burst out, it is all calcined and has scaled off; otherwise — excepting a few little places — this flat relief is splendidly preserved; only the colors have disappeared.

The whole length of the stone is about 161 cm. The span of the doorway, or height of sculpture, including border, is 125 cm.; breadth of stone, or breadth of sculpture, including border, is 98 cm. (The reinforced wall, however, is 140 cm. thick.) Thickness of stone, 31 cm.

An Ahaucan, very richly adorned, holds in his right hand a little idol towards a second personage of rank, who on his part presents a round object and a kind of sceptre (?). The action takes place over an altar formed of glyphs. The Ahaucan is in front view, excepting his face; the other personage of rank is represented in profile. The high priest wears buskins, leg-bands, and cuffs. He has on a very richly ornamented jacket, which has three medallions on the collar, below them a narrow breast-plate, and below the latter a large medallion with a mask in the centre, the forehead of which is concealed by an oval. The lower border of the jacket is very richly treated and also the bow in front, which is ornamented with rayless stars. The head is surmounted by a tall priest's hat, which in this instance has vertical stripes and feathers waving backward from the top.

The second personage, also handsomely adorned, wears a loin-cloth of thin material. On the upper part of the body he wears no jacket, but what might be called a breast-cape garment ornamented with three medallions, one of which naturally remains invisible. The central medallion is strikingly large and has a fine head in profile. This personage wears the tall priest's hat, ribbed horizontally, with projections and feathers on the top and at the back. The leg by which the little idol is held ends, as usual, in a little serpent stretching forward.

There are four glyphs behind the Ahaucan, which also serve as a supporting column upon which his left hand lies, eight glyphs forming the altar, seven glyphs above the little idol, three of which are slightly calcined, and the lower ends of a calcined row of glyphs, at the bottom, near the extreme edge of the façade.

I photographed this very low relief at night, with magnesium light. The broad roots of a ramon tree, which grows on top of the ruins, are fastened around this stone. Though I cut away a part of the roots in order to be able to photograph the sculpture, it is to be feared that it will be dragged over the mountain side if a storm should blow down the tree.

Lintel 43, sculptured on the under side (Plate LXVII). Width of doorway or height of sculpture, including border, 120 cm. Breadth of stone, or breadth of sculpture, including border, 95 cm.

The stone was broken in two. The main portion lay wedged in the doorway; the smaller piece still remained above, resting upon its supports. Owing to the unnatural position of the larger piece, it was clear that some one had attempted to drag it out, and taking advantage of the easy cleavage of the stone had split off a thin layer upon which was the face of the female figure which has disappeared. As I had very skilful men with me, we succeeded in pushing out the stone sufficiently far to finish extricating it by means of levers and the winch. After we had set it up on the platform and fitted the smaller piece to it, I succeeded in getting a very good photograph in sunlight, which plainly shows what still remains. It appeared later that the sculpture of this Lintel 43 had a great many points of agreement with that of Lintel 6 (Plate L), and should therefore be compared with it.

The principal personage is represented in front view with the face in profile, and holds in his right hand a cone-shaped standard of plaited work, upon the flattened top of which sits a little idol. In his left hand he holds what may be an oval stone. In front of this priest (?) stands a woman of rank, entirely in profile, whose long garment displays a very tasteful reticulated pattern. She holds toward the priest (?) a large dish containing a serpentine object (entrails of a sacrificed animal?).

The standard-bearer wears large, handsomely worked buskins and leg-bands, the latter with little medallions in front. The cuffs also have heads; what seems to be a bird's head is attached to the right-hand cuff, and a fantastic human profile to the left. Instead of a loin-cloth, he seems in this instance to wear short breeches, the lower edges of which are visible on the upper part of the thigh. A St. Andrew's cross girdle encircles the hips, to the centre of which is attached a large death-mask, from which large bows and ends fall down to the knees. The breast-cape is almost covered by three great medallions, the central one of which exhibits a mammal with spotted skin. Below the medallion is the long, narrow breast-plate. The head-dress is bound together in a peculiar manner, with an appendage at the back from which the feathers of the comb-like ornament fall backward. On the background I find 4 + 2 + 6 glyphs, the latter partly battered off. Of the former colors, only traces of red are visible on the glyphs and on some of the ornaments.

Structure 43. Advancing at an obtuse angle from the left flank of Structure 42, one comes to a row of four structures (43, 44, 45, 46), the façades of which face northeast. Structure 43 is now only a high and long heap of stones overgrown with trees, and showing no traces of architectural design. It is evident that this mass of ruins was once a structure similar in plan to the one just described, having also three entrances in front. Considering it advisable to find out whether the lintel-stones were ornamented with sculpture or not, I made an excavation in the centre of the front, but far in

advance of the line of the former façade. We did indeed find a large stone, which we regarded as the sought-for lintel. Unfortunately, the under side was without sculpture. We therefore devoted our attention to the following structure.

Structure 44. The Temple of the Calced Sculptured Lintels 44, 45, 46, and with the Sacrificial Stone on the edge of the platform before the central doorway. As the ground-plan of this structure is like that of 42, it is scarcely necessary to describe it specially. I calculated its exterior length at 12 m. 96 cm.

As the doorways of this temple also show a pattern of red bands and scroll-work on white stuccoed ground, it may be presumed that the interior was likewise decorated with painting.

The façade faces the northeast, and to its surfaces still cling remnants of the frieze, which prove that the style of its ornamentation was similar to that of the frieze of the Labyrinth.

The roof-comb has entirely fallen down, and the mass of débris covers the temple to half the height of the doorways.

Lintel 44, sculptured on the under side. This large lintel-stone has cracked into several pieces, probably owing to the uneven pressure weighing upon it since the falling down of the structure. Length, 182 cm.; breadth, 100 cm.; thickness, 28 cm.

The low relief which covers the entire span of 109 cm. is wholly calced and has scaled off, but the pieces that fell down must have been carried away, for they do not lie in the doorway. From the remnants still over the entrance it is safe to conclude that the representation was similar to that of Lintels 45 and 46. At the feet of a principal personage crouches, in the attitude of a supplicant, another personage more simply dressed, and behind the principal personage a (double?) row of glyphs runs the whole length of the border.

Lintel 45, sculptured on the under side. Length of stone, 160 cm.; distance between the jambs, height of picture, including border, is 102 cm.; breadth of stone, breadth of sculpture, including border, 105 cm.; thickness of stone, 23 cm. This stone is also cracked, and it is calced along the longitudinal edges where the flames burst forth. The main portions of the picture are preserved.

A sacrificial priest (?), represented in profile, holds in his raised left hand a large sacrificial knife, together with a large pendent ornament set with feathers. With his right hand he reaches out toward the head of the crouching supplicant, who on his part grasps the pendant with his right hand, and with his left the tassel of the scarf of shells.

The sacrificial priest is almost nude. Besides shoes, leg-bands, and cuffs, he wears only a waist-band and the large scarf of shell-work hung around his neck and falling down in front. The head-dress, resting on rayless stars,

is not of exaggerated size, and finishes in a waving plume of feathers. The priest seems to have a large death's-head (?) attached to the lower part of his back. Behind the principal figure there is a vertical row of seven large glyphs, the lowest being entirely calcined. The glyphs above the crouching personage are almost wholly calcined. Besides these, there are five delicately incised, well-preserved small glyphs on the background (Fig. 64). Remains of dark-red color are visible only on the background.



FIG. 64. — A
GROUP OF GLYPHS
ON LINTEL 45.

light. The result naturally shows but little of the figures formerly sculptured upon it, but calls attention all the more to the vandalism here perpetrated.

The principal personage extends his right hand toward the head of a figure crouching on the ground; in his left hand he holds some pendent object. I can speak here neither of a sash nor a girdle; it seems to me rather that the priest has on a kind of jacket of thin material, the sea-shell border of which can be distinctly seen, as can also the large scarf of shells hanging from the neck. Cuffs, leg-bands, and buskins are not absent. On each heel-guard there is a little Maltese cross ✕.

Behind the priest rises a double row of large glyphs, the lowest ones of which are calcined; hence only 9 + 9 + 3 are in relief. Of the glyphs

Lintel 46, sculptured on the under side (Plate LXVIII). Length of stone, 152 cm.; distance between the jambs, height of sculpture, including border, 109 cm.; breadth of stone, breadth of sculpture, including border, 109 cm.; thickness of stone, 23 cm. The stone is cracked into many pieces, owing to uneven pressure, but the pieces still hang together in their places. Almost the entire sculpture is scaled off and totally destroyed, owing to calcination. Along the whole edge of the façade — where the flames burst forth most violently — everything has scaled off. The crouching figure has totally vanished. Both hands, as well as the entire face and the head-dress of the principal personage, together with other portions, are wholly destroyed. Nevertheless, I photographed this lintel at night with magnesium

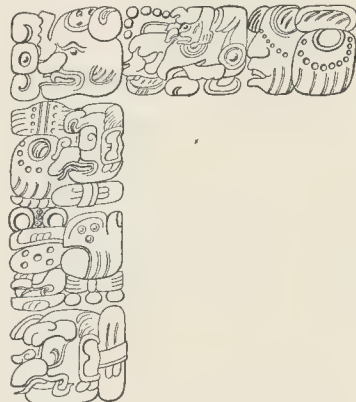


FIG. 65. — ONE OF THE INSCRIPTIONS ON
LINTEL 46.

above the crouching figure, only three are still intact; the others are calcined. Furthermore, on the background, meeting at a right angle, there are six very delicately executed miniature glyphs, which have escaped calcination (Fig. 65). The colors have disappeared in consequence of the fire.

The three pieces of sculpture last described are spirited in execution, and have a projection of about 2 cm. — very much greater than that of sculptured Lintel 42, for instance. The glyphs too are of especially fine workmanship. They seem, accordingly, to date from the best period of Maya art.

When moulds are to be made of these undersculptures after the method of Lottin de Laval, layers of wet paper are clapped against them, which are then pressed up and kept in place by a framework of sticks. It then becomes necessary, it is true, to kindle a slow fire underneath in the doorway, in order to dry the wet mould, which is as thick as a finger. The heat of the fire — which must never be excessive, as the framework and the mould itself would burn up — does not in the least injure the sculpture, which is besides protected by the thick mass of wet paper. When, after firing gently for about half a day, the dry paper mould is to be removed, it becomes necessary for the sake of one's own convenience to push aside the fire or to extinguish it. Only then is it possible carefully to remove the framework and detach the paper mould. I can imagine only two ways in which these beautiful sculptures could have been so abominably calcined. In all four instances (42, 44, 45, 46) the men either made too great a fire, which they left unwatched and returned to find the supports and the paper moulds were alike burned and the sculpture calcined, or, after the finished mould had been removed, the workmen must have flung the unused fuel upon the embers, and consequently calcined the sculptures. For my part, I make an energetic protest against such vandalism.

The Sacrificial Stone on the edge of the platform of Temple 44 (Plate LXXIX, 2). The platform (or upper terrace) upon which the temple stands, forms an esplanade about four metres in width, in front of the façade. From this there is a long descent, partly by means of high steps, partly by means of stairways, to a large terrace, which I call the second from the top. Investigating this descent, I discovered on the edge of the platform, just before the central doorway of the temple (Fig. 66), a large stone, the front face of which was ornamented horizontally with eight great glyphic characters, each composed of four smaller glyphs. This face of the stone was badly weathered, and most of the glyphs had become indistinct. I naturally regarded this stone as a lintel belonging to a lower projecting story, and I felt of its under surface as well as I could to find out whether it was sculptured or not, and in so doing discovered that this stone had not spanned an entrance, but that it was a part of the masonry of the terrace. While I was drawing the plan of the temple it became clear to me that this stone must lie on the floor of the platform, now deeply buried in débris, and that therefore there

could be no question of a projecting lower story. I now thought it might be a fallen stela, and I began to examine the upper surface of the mysterious stone. After some of the débris had been cleared away, the beginnings of a magnificent low relief made their appearance. But then I found that the horizontal arrangement of the glyphs on the front face excluded the possibility that the stone had ever stood in a vertical position. Now it became clear to me that I had before me a sacrificial stone, which had been laid upon the platform. The reader will, I am sure, think it quite natural that I did not come to this conclusion at once, if he takes into consideration the fact that this is the only sacrificial slab of its kind which has ever been found in Yāxchilan.

After clearing away the rubbish, which had been piled up high over the stone for centuries, and had mercifully protected it from the rain and the

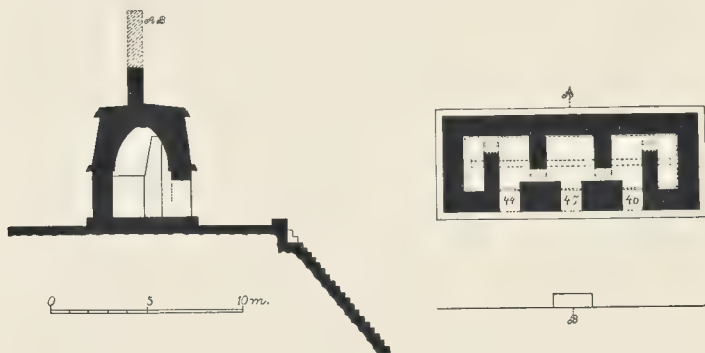


FIG. 66.—STRUCTURE 44: SECTION AND GROUND-PLAN (RESTORED).

mischief of man, we succeeded in setting it up on one of its narrow side-faces, and in taking an excellent photograph of its upper surface. Length of stone, 198 cm.; breadth, 75 cm.; thickness, 30 cm.

The low relief of the skyward face has a base of symbolical, grotesque faces and scroll-work. In the middle of the ornamental base is a large oval containing the expressive profile face of a god. A grotesque animal's face with great open jaws adjoins one side of the oval, and a scroll the other; below the oval, there is another large profile head of glyphic significance, with a second head attached to the forehead, and quite in the corner of the same side is a little oval containing a mammal, while, placed obliquely, in the other corner is another grotesque face.

Above the ornamental base kneels a man of high rank who, to judge by his bound arms, is destined (perhaps voluntarily) to be sacrificed. If he is an enemy he is receiving a certain amount of honorable deference, since

he holds in his right hand a handsome round fan of feather-work, and besides has not been deprived of his head-dress adorned with feathers. The bow of his sash falls down in front, and upon it are incised two glyphs. This figure is represented in front view, excepting the face. Above this victim intended for sacrifice rise two rows of five glyphs each, above which is the initial glyph occupying a space equal to that of two of the others. This inscription forms one half of the surface of the sculpture above the ornamental base, while the other half is filled out by two rows of thirteen glyphs each, — a total of thirty-seven large glyphs.

Under the protecting rubbish the sculpture was so well preserved that the nicest details of the glyphs are still perfectly distinct, and my photograph can be made available for purposes of deciphering. As already stated, nothing like this has been found on any of the other temple terraces.

The subjects represented on the three lintels indicate that this temple (No. 44) was used chiefly for sacrificial purposes. Which god it was to whom sacrifices were here made, might possibly be disclosed by the half-length picture in the oval described above.

Structure 45. This structure is separated from the 44th by a narrow passage one metre in width. It consists of a rather long vestibule with a single entrance and a very narrow apartment of the same length, with an entrance from the vestibule. The vestibule is half fallen down, but the steep triangular vaulting of the rear apartment is still well preserved. The large lintel of the front entrance has, unfortunately, no design.

Structure 46. A few metres from the left flank of Structure 45 and on a lower level stands Structure 46. This is of considerable size and its façade likewise faces northeast. Three doorways in the façade open into the front apartment and a doorway in the middle wall leads to the rear apartment. The lintels of this structure also are unsculptured.

Structure 47. From the platform of Structure 46 a stairway leads down to that large general terrace, which I call the second from the top. From here the populace probably witnessed the rites performed upon the platform of Temple 44. This terrace is crossed, at a right angle to the left wing of Structure 46, by a small, now ruined edifice (No. 47) which must naturally have faced southeast.

Structures 48 and 49. Now turning back behind Structures 46 and 45 we arrive at a little platform upon which are two structures now converted into two heaps of stones. One of them, No. 48, is placed transversely to No. 46; the other, No. 49, runs parallel with 45. Leaving this smaller plateau and mounting a few metres higher, we reach the larger plateau, which is

surrounded on all sides by structures toward which Structures 44, 43, and 42 turn their backs.

Structure 50. The northwest side of the plateau is occupied by the heap of ruins, No. 50.

Structure 51. This large structure occupies the southwest side of the plateau. This construction, facing north-northeast, belongs to the category of those massive terraces which I have described under 4, 5, and 8. A broad stairway leads to a first terrace or platform. Above this rises a second, the actual upper terrace, upon which probably stood three lesser constructions (temples?) which have now fallen.

Structure 52. This wholly ruined structure on the southeast side of the plateau formed the connecting link with Structure 42 with which this description was begun.

While from the platform of Structure 51 there is a very good view in the direction of the neighboring southwestern mountains, Temples 42 and 44 afford a magnificent survey of the endless mountain chains which cross and re-cross the wilderness between Yāxchilan and Peten-Itza. The river below is naturally invisible. It follows from my description that with the striving for architectural effects, strategical requirements were also taken into consideration in the plan of the city. Thus the Lesser Acropolis formed for those times an impregnable citadel. I believe that the city, defended by inhabitants so well versed in the arts of war, was never conquered by an enemy during the long period of its existence.

It seems scarcely necessary to give an abbreviated list of the principal structures, since most of them can be easily remembered by their simplified names, such as "Labyrinth," "Red Shore Temple," "Bird Temple," "Temple of Ketsalkoatl," "South Temples, I, II, III," etc. In addition to the principal structures, there are countless smaller ruins and foundation walls. It also seems superfluous to place in a special list the circular altars which were formerly covered with interesting inscriptions and sculptures, numbering many more than a hundred, since they have now lost all interest, owing to the action of the elements.

However, a list of the stelæ and lintels, giving a review of the whole, may be deemed advisable by some of my readers, especially as it has been quite impossible to give numbers to the sculptures corresponding with each other or with those of the structures.

LIST OF THE STELÆ OF YĀXCHILAN, EXAMINED 1897-1900.

STELÆ BELONGING TO THE ARCHITECTURAL COMPLEX OF THE TEMPLE
OF KETSALKOATL. (STRUCTURE 33.)

Stela 1 (Plate LXIX). Human side destroyed. Deity side: peculiar ornamental base; above it, the beneficent god with chest of good fortune and rope of honey; a suppliant. Upper finish: two ovals with human figures; a half-length figure; eight heads in profile; 23 glyphs + 3 incised ones preserved.

Stela 2 (Plate LXXII, 1). Deity side destroyed. Human side: the armless warrior. The glyph of the base and eight additional glyphs.

STELÆ BELONGING TO THE TEMPLE OF THE BIRD SACRIFICE.
(STRUCTURE 20.)

Stela 3. Human side destroyed. Deity side: the beneficent god with chest of good fortune and honey rope; a man and woman supplicating; upper part shattered; seven glyphs.

Stela 4 (Plate LXX). Human side destroyed. Deity side: symbolical base with the sign of the sawfish; beneficent god with chest of good fortune and honey rope; a male and female suppliant; middle portion destroyed; magnificent finish; two small ovals with human figures, a half-length figure, eight profiles; seven well-preserved glyphs on background.

Stela 5. Human side destroyed. Deity side: the deity (?) holds in his right hand a lance upon which is transfixed an animal's head; his ornaments are eight medallions, partly round and partly square; nine glyphs at the top.

Stela 6 (Plate LXXI). Human side destroyed. Deity side: beneficent god with chest of good fortune and honey rope; no suppliant at his side, but a personage of rank sitting Turkish fashion serves as the ornamental base; upper finish similar to that of Stelæ 1, 4, and 10; 9 large glyphs + 10 smaller ones.

Stela 7. Human side destroyed. Deity side: the base exhibits the monkey and the rabbit in ovals of scroll-work; the beneficent god, with the chest of good fortune at his feet, lays the honey rope (a net?) over the face of the suppliant; top entirely destroyed; twenty glyphs preserved.

STELA BELONGING TO THE TEMPLE OF SEPULCHRAL PYRAMID 18.

Stela 8. Broken and scaled off; probably sculptured only on one side; oval containing half-length figure; not photographed.

STELA BELONGING TO SEPULCHRAL PYRAMID 36.

Stela 9 (Plate LXXII, 3). Human side destroyed. Deity side: beneficent god with horn of plenty in each hand.

SOUTH TEMPLE I. (STRUCTURE 39.)

Stela 10 (Plate LXXIII). Human side: fourteen glyphs as a base; a warrior of high rank, one of a lesser grade, and two other personages; upper finish destroyed. Deity side: the nice detail of the work has been effaced on the lower two thirds. Principal personage in front view, and two secondary figures; upper finish preserved; two ovals with little figures, a large head in profile, and eight other faces in profile.

SOUTH TEMPLE II. (STRUCTURE 40.)

Stela 11 (Plates XLIII, 1, LXXIV, LXXV). The only stela still standing upright. Human side: thirty-five glyphs as a base; two warriors of high rank standing opposite one another; twenty glyphs on the background. Upper finish shows four faces in profile, scroll-work, two ovals with small human figures, and a half-length picture. Deity side: soothsaying priest with mask, three plebeians; above, two ovals with little human figures; twenty large glyphs.

Stela 12 (Plate LXXVI). Only the lower and upper part in the interior of the temple; middle portion missing. Human side: upper inscription, 16 + 4 half glyphs. Deity side: inscription of twenty-four glyphs at the top.

Stela 13 (Plate LXXII, 2). Deity side destroyed. Human side: a man with a staff; a feathered round flower above the head-dress; upper finish of sixteen glyphs.

Stela 14. Human side and deity side destroyed.

SOUTH TEMPLE III. (STRUCTURE 41.)

Stela 15 (Plate LXXIX, 1). Has only a human side; other side plain. A warrior and a captive; eighteen glyphs on background.

Stela 16. Deity side destroyed. Human side: the Halachvinic; eight glyphs.

Stela 17. Not found (?). 17 B. on the mountain side; both sides destroyed.

Stela 18 (Plate LXXVII, 1). Deity side destroyed. Human side: a warrior and a captive. The upper finish consists of thirty glyphs; ten more glyphs on background, a total of forty glyphs.

Stela 19 (Plate LXXVII, 2). Deity side destroyed. Human side: a warrior with a serrated lance and a captive. The upper finish has ten glyphs; about ten more glyphs on the background. This is the most injured of all the stelæ of Yāxchilan.

Stela 20 (Plate LXXVIII). Ends in wedge-shaped arch, and is broken in two pieces. Deity side destroyed. Human side: warrior with tiger-helmet; man with tiger-skin over his back. On the background seven glyphs. In the angle of the arch, eight glyphs; a total of fifteen glyphs.

Of the twenty stelæ, three (Nos. 8, 14, 17 B.) were not photographed.

LIST OF SCULPTURES ON THE LINTELS OF THE TEMPLES AND PALACES OF YĀXCHILAN, EXAMINED 1897-1900.

TEMPLE OF KETSALKOATL. (STRUCTURE 33.)

Lintel 1 (Plate XLVI), sculptured on under side. An Ahaucan with the small image of a deity in his right hand; behind him, a young girl bringing a sacrificial gift in a little pouch; thirty-four glyphs in all.

Lintel 2 (Plate XLVII), sculptured on under side. The Ahaucan with a ketsal cross in each hand, another personage of rank with a ketsal cross in his right hand; twenty-three glyphs in all.

Lintel 3 (Plate XLVIII), sculptured on under side. An Ahaucan with ☉-shaped helmet upon his head, with another personage of rank opposite. Each holds out toward the other the small image of a deity; twenty-four glyphs in all.

STRUCTURE 34 (SITUATED BEHIND THE TEMPLE OF KETSALKOATL).

Lintel 4, sculptured on under side. The preserved half shows a sacrificial priest wearing a tiger helmet and holding a sacrificial knife in his right hand. The other half is destroyed.

Lintel 4 B. The sculpture on the under side of the other lintel is probably quite worn away.

STRUCTURE 1.

Lintel 5 (Plate XLIX), sculptured on the under side. A woman with the little pouch containing a sacrificial gift standing before the Ahaucan with a ketsal cross in each hand. 15 + 1 glyphs.

Lintel 6 (Plate L), sculptured on the under side. The principal personage carries in his left hand a cone-shaped standard with the small figure of a deity on the truncation; in his right hand he holds a claw-footed sceptre. The second personage holds a dish (?) in his right hand and a claw-footed sceptre in his left. 14 glyphs.

Lintel 7 (Plate LI), sculptured on the under side. A woman brings the pouch with sacrificial gifts to the Ahaucan, who holds toward her the little image of a god. The Ahaucan wears a C-shaped helmet upon his head; thirteen glyphs.

Lintel 8 (Plate LII), sculptured on the under side. Two warriors and two captives. On the background twelve rather indistinct glyphs.

THE TEMPLE OF THE HALACHVINIC. (STRUCTURE 2.)

Lintel 9 (Plate LIII), sculptured on the under side. The Halachvinic with a second chief, both armed with bows and arrows; sixteen glyphs on the background.

THE DESTROYED STRUCTURE 3.

Lintel 10 (Plate LIV), sculptured on under side. Contains forty-eight glyphs.

Lintel 11, sculptured on the under side. A similar inscription, with glyphs entirely worn away.

THE TEMPLE OF THE BIRD SACRIFICE. (STRUCTURE 20.)

Lintel 12, sculptured on the under side. Two warriors and four captives; eighteen glyphs on the background, which have become quite indistinct.

Lintel 13, sculptured on the under side. A woman of rank brings a plate with a bird upon it to the Ahaucan, who holds toward her the half-length image of a god; twenty-five glyphs in all.

Lintel 14 (Plate LV), sculptured on the under side. The representation is similar to that on Lintel 13; twenty glyphs in all.

STRUCTURE 21.

Lintel 15, sculptured on the under side. Sawed off.

Lintel 16, sculptured on the under side. Sawed off.

Lintel 17, sculptured on the under side. Sawed off.

THE STRUCTURE OF THE INSCRIPTIONS. (STRUCTURE 22.)

Lintel 18 (Fig. 48), sculptured on the under side (from the rear entrance); twenty incised glyphs.

Lintel 19, sculptured on the under side (from the side entrance). Incised glyphs scaled off.

Lintel 20, sculptured on the under side. The main portion probably taken away. Only a small fragment of upper part found. Number of glyphs estimated at twenty-nine.

Lintel 21 (Plate LVI), sculptured on the under side; thirty-two glyphs. Broken in the middle.

Lintel 22 (Plate LVII), sculptured on the under side. Thirty-two glyphs.

Lintel 23, sculptured on the under side. Probably taken away. As a circular altar belongs to this sculptured lintel, it is probable that the latter contained a figure.

THE TIGER TEMPLE. (STRUCTURE 23.)

Lintel 24, sculptured on the under side and exterior face. The sculpture on the exterior face, probably consisting of eight large glyphs, had been battered off with an axe! The undersculpture had been taken away after the mass of stone at the back had been battered off.

Lintel 25, sculptured on under side and exterior face. The sculpture on the exterior face as well as that of the under side has been sawed off.

Lintel 26 (Plates LVIII, LIX, 1), sculptured on under side and exterior face. The sculpture on the exterior face consists of eight large, rounded glyphs, for the most part composed of four lesser ones.

Undersculpture: A woman of rank presents to the sacrificial priest an animal's head transformed into a helmet; fifteen very delicately executed glyphs and about six which have become invisible.

THE STRUCTURE TRANSVERSELY TO THE TIGER TEMPLE. (STRUCTURE 24.)

Lintel 27 (Plate LIX, 2), sculptured on exterior face; sixteen glyphs, well preserved.

Lintel 28 (Plate LIX, 3), sculptured on exterior face; sixteen glyphs. The stone is still in place.

THE PALACE OF THE SEVEN CHAMBERS. (STRUCTURE 10.)

Lintel 29 (Fig. 42), sculptured on under side. Well preserved and still over the doorway to which it belongs; twenty glyphs.

Lintel 30 (Plate LX), sculptured on under side; twenty glyphs.

Lintel 31 (Plate LXI), sculptured on under side; twenty glyphs.

Lintel 32 (Plate LXII), sculptured on under side. A woman of rank presents a pouch with sacrificial gift to the Ahaucan, who holds a small idol toward her; twenty-six glyphs.

Lintel 33 (Plate LXIII), sculptured on under side. Warrior with \odot -shaped helmet holds a quiver with bow and arrows in his right hand; twenty-five glyphs.

STRUCTURE ADJACENT TO THE PALACE OF THE SEVEN CHAMBERS.
(STRUCTURE 12.)

Lintel 34, sculptured on under side. Still in place, but much cracked and walled in; thirty-two glyphs.

Lintel 35, sculptured on under side. Sawed off.

Lintel 36, sculptured on under side. Weather-worn carving; a man of rank holds out a manikin.

Lintel 37 (Plate LXIV), sculptured on under side; thirty-two glyphs, perfectly preserved.

STRUCTURE 16.

Lintel 38 (Plate LXV, 1), sculptured on exterior face. Figure of a woman sitting Turkish fashion and holding a "decorative serpent" in her arms; sixteen glyphs.

Lintel 39 (Plate LXV, 2), sculptured on exterior face. A man gracefully reclining, intertwined with "decorative serpent;" sixteen glyphs, admirably preserved.

Lintel 40 (Plate LXV, 3), sculptured on exterior face. Figure of a woman sitting Turkish fashion with "decorative serpent" in her arms; sixteen glyphs. This stone still rests upon its supports.

STRUCTURE 42, BELONGING TO THE LESSER ACROPOLIS.

Lintel 41, sculptured on under side. Sawed off.

Lintel 42 (Plate LXVI), sculptured on under side. Still in place over the doorway to which it belongs, but partly calcined. An Ahaucan holds the little figure of a god out

toward a second personage of rank, who presents to the Ahaucan a round object and a sceptre (?). Nineteen preserved glyphs, and some more which have been calcined.

Lintel 43 (Plate LXVII), sculptured on under side. The principal personage holds with his right hand a cone-shaped standard, upon the truncated top of which is seated the small figure of a god. A woman of rank presents to the principal personage a dish containing a serpentine object. Eight well-preserved glyphs, and six partly battered off.

STRUCTURE 44, BELONGING TO THE LESSER ACROPOLIS.

Lintel 44, sculptured on the under side. The stone has been cracked in pieces and the fragments removed. Certain indications lead to the supposition that the representation upon it was similar to those of Lintels 45 and 46.

Lintel 45, sculptured on under side. Cracked and for the most part calcined. A sacrificial priest holds a sacrificial knife with certain pendants in his uplifted left hand; he stretches his right hand out toward the head of a captive (?) crouching before him. Some of the glyphs are preserved, and some are calcined.

Lintel 46 (Plate LXVIII), sculptured on under side. Cracked and almost wholly calcined. The priest stretches his right hand out toward the head of a person crouching on the ground; in his left hand he holds the peculiar pendants. Some glyphs are still preserved, others wholly calcined.

Of these forty-seven lintels (if 4 B is included), four (*i. e.*, 4 B, 11, 19, and 36) were not photographed, because they were completely destroyed, and ten (*i. e.*, 15, 16, 17, 20, 23, 24, 25, 35, 41, and 44), because they had been removed.

Drawings were made of three, 18 (Fig. 48), 29 (Fig. 42), and 34. The design on the last is incomplete, owing to injury. All the others were photographed either in the daytime or at night.

XIV.

VISIT TO ANDRES BOLON.*

WHEN my work in Yāxchilan was finished, my men were completely discouraged with regard to undertaking further explorations and ardently longed to return to Tenosique. Such is the character of these people that even for the highest wages and with the best treatment, they cannot be induced to continue at one pursuit for any length of time. My success in having secured their services for seven months may be regarded as the utmost that can be accomplished. Nevertheless it was my wish to push forward at least as far as the lower course of the Rio Lacantun, not so much to undertake any serious work — especially as my photographic material was exhausted — as to institute inquiries at the neighboring monterías as to whether further ruins had been discovered within their precincts. I therefore persuaded my impatient men to follow me as far as the Lacantun River. They finally consented to do this, since it involved only what might be regarded as an excursion without any hard work.

Our superfluous luggage and the paper moulds were concealed in an abandoned temple to be called for on our return. In this way the difficulty of the reconnoissance was materially simplified.

About two Mexican leagues above the ruined city, opposite the mouth of the seemingly insignificant Arroyo de Yāxchilan, lie the ranchitos of José María Jiménez (mentioned in an earlier report) and of his sons and kindred, where we passed one night.

Notwithstanding the fact that in their search for caoutchouc, *hule*, Jiménez and his people are accustomed to traverse the entire Guatemala shore as far as El Cayo, they had never seen anything but *vestigios* and nothing that could be called standing ruins. Otherwise they would readily have guided us. It is extremely difficult, generally speaking, to discover a ruin containing anything of interest, and this is in part due to the fact that chains of cities, so to speak, attained architectural development along certain lines and not along others.

To gratify those who desire to have as full a description as possible, I may add that the actual and larger Yāxchilan River flows in a direction opposite to that of the smaller stream of the same name, and as a matter of fact into the Rio San Pedro (-Limon). As it is easy to lose one's way in this wilderness of which no topographical charts have ever been made, travelers, on reaching the smaller stream mentioned above, believed it to be the true Yāxchilan and therefore gave it that name. Subsequently, this was found to be an error, but in popular usage both rivers are called by

* Living on the Guatemala side of the Usumatsintla River (April, 1900)

one and the same name. Hence I designate the river flowing to meet the San Pedro-Limon, "el Yāxchilan grande," and that emptying (directly) into the Usumatsintla, "el pequeño Yāxchilan," which will obviate all confusion.

We took advantage of our stay with Jiménez to buy provisions for the trip up the river, and thus fully equipped we started on our journey to the montería "Orizaba" situated four leagues farther up. This montería belongs to a German-American by the name of Schindler, and is situated on the left (Mexican) shore.

A short distance above the entrance of the Yāxchilan, the Usumatsintla again winds along through a low mountain range. For some distance the ascent is rendered difficult by numerous beds of rock, between which it was necessary for us to force our way. Enormous caymans, basking on these rocks, plunged noisily into the water at our approach. After a rather toilsome journey we reached the montería Orizaba, where we temporarily stored our luggage.

I had previously ascertained that there were some heaps of ruins in the forest behind the present location of the huts of the woodcutters. I therefore availed myself of this opportunity to inspect the most important of these ruins and to search for sculptures. The principal structure must once have been by no means insignificant. Remains of a stone stairway can still be distinguished, leading up to a terrace the superstructure of which is in utter ruins.

At this montería we succeeded in persuading an intelligent man, Manuel Reyes by name, to accompany us to the Guatemala side on a visit to the only Indian living there, Andres Bolon by name, who was well acquainted with the region and whose final opinion as an expert I wished to obtain as to whether there was actually nothing of interest in the region on the right bank.

When we were ready we embarked, accompanied by Reyes, in order to travel three kilometres down the river again to the place where a small stream "El Arroyo de Bolon" empties into it on the right. We entered the stream for the purpose of fastening our cayuco at a spot hidden from passers-by. Places where one embarks or lands are called in this country "el paso," hence the point where we landed is called "El Paso de Bolon," because that Indian's place is reached from here, and at this spot Bolon himself embarks when he wishes to go to some other montería.

On the right bank of the arroyo we pushed forward into the magnificent forest of tall trees frequently interspersed with guano and corozo palms. While traversing the very first league we came to a small ruin, where, as several heaps of débris bore witness, stone buildings had once stood.

After travelling almost four leagues (about thirteen kilometres) we emerged on a savanna covered with succulent grass, through which we had to

walk in order to reach Bolon's huts. On nearing these, I sent Reyes ahead, who was on friendly terms with the family, in order not to alarm them, and to apprise them of our coming.

In these huts we met two of Bolon's wives with their children and his eldest son, a lad of about fifteen years of age, Bolon himself was absent. Our reception was a friendly one and an empty hut was assigned to us. The women soon brought to each of us *una sartá de pezcados*, which is the name given to a *bejucco* (piece of vine) having strung upon it a dozen half-cooked fish dried in the sun (*mojarras*), and some large bananas and tortillas. Here was a repetition of what I had so often experienced; namely, wherever the Indians are not affected by the Spanish element, food is remarkably abundant. Wherever the people have come under Spanish influence, we have sometimes been unable to obtain a single miserable fish even at a high price. Now each of us received a dozen large delicious fish, which we could hardly consume in three days.

We were rather weary and also quite hungry and therefore enjoyed a repast of the fish and bananas slightly roasted at the fire; we also made coffee and then sought our night's quarters, fully protected, under our *mosquiteros*, from the gnats which swarmed hither in dense multitudes from the laguna near by.

Regarding the circumstances of this man, — who preferred the free life in the wilderness to the constraints of a civilization which had conferred but little good upon him, — the following can be said: Bolon is an Indian or half-breed from Tenosique and was the *mozo adeudado* (that is, one who serves another for debt) of a business man of that town. The name Bolon is an abbreviation, the full name being Bolonchac (*bolon-tsak* = nine-red), which is the Indian name for a favorite species of quail the plaintive call of which in the silence of the night or in the early morning is heard at a great distance. Overwhelmed by his debt and seeing no better future before him, he went many years ago among the Lacantun Indians, who at that time were settled on the right bank of the Usumatsintla. Bolon therefore belongs in the category of those who in this republican land are called *mozos huídos*; but it may be incidentally mentioned that subsequently he cancelled his indebtedness with caoutchouc, *hule*, and at the present time he has nothing more to fear. As a Maya-speaking Indian from Tenosique he had no difficulty in making himself understood by the Lacantuns, whose dress and customs he adopted, and who gave him a wife. In the course of time many of these Indians moved to distant inaccessible wildernesses, others died, and in this way more women and children fell to Bolon. The last chieftain of the race, when dying at an advanced age, even conferred upon Bolon his priestly office, and earnestly impressed upon him his obligation to watch over the graves of the departed, and enjoined upon him that, when he in his turn should see death approaching, he should place in the temples at Yāxchilan the incense vessels which are in the temple hut by the graves.

This Indian settlement, where the incense vessels still remain, and where Bolon and the remaining women and children yearly burn copal and offer sacrifices, must be about two or three leagues (two or three hours' journey) below Bolon's present establishment.

Although it is not to be supposed that any valuable historical or religious traditions could have been preserved by these people, considering the extremely low intellectual condition into which they have all degenerated, it is nevertheless interesting to note how the last remnants of this race have adhered, amid every hardship, to a kind of ancestor worship, and how the memory of the former greatness and sacredness of Yāxchilan has endured among them. At any rate, we may take it for granted that Bolon has acquired a full knowledge of the habits and customs and also of the religious conceptions of the Indians with whom he has lived for so many years. Whoever should succeed in gaining his confidence might acquire much interesting information, though presented in a vague and confused style.

Thanks to our *mosquiteros*, we passed a comfortable night. We invited young Manuel Bolon to take breakfast with us, and chatting with him about indifferent matters, I introduced questions relative to that which interested me, and thus tried to find out from him whether there were any ruins or sculptures on this side of the Usumatsintla. The young man stated that he had never seen a ruin, but he knew of a *cueva* (cave) on the top of the mountain on the eastern shore of the laguna. If we wished, he would guide us thither. We accepted his offer so that the day might not pass quite unprofitably.

We had to go only about three hundred paces from the huts to reach a small lake, the greatest extent of which in the dry season may measure about one and a half kilometres. As this lake has no name, I gave it for the time being the full name of the Indian owner of the *montería*, "La Laguna de Bolonchac." (See map, Plate I of this volume.) There is said to be a series of small lakes in this region which have never been explored by Europeans.

Fortunately Bolon had a *cayuco* — a boat made of a hollowed-out tree-trunk — in which we embarked. Without stopping in the more shallow parts of the laguna, we rowed toward the mountain range, where the water attains a considerable depth and where fish are exceedingly plentiful. Water-fowl of various species enlivened the mirror-like surface. We were especially interested in some large black and white ducks, which, however, were frightened and flew away before we could get ready to shoot them. High in the air circled some beautiful *coscacauhtli*, "king vultures" (*Cathartes papa* Linn.), whose black and white plumage glistened in the sun. This noble bird — which the Spaniards call "El Rey de los Zopilotes" — can very rarely be observed in its wild state.

We soon reached the wooded slopes of the little mountain range and

fastened our cayuco to the roots of an overhanging tree. The ascent was very steep and rocky. After reaching the summit of the mountain, we examined the slope on the other side and soon found the rather spacious open cave, which in ancient times probably afforded an acceptable shelter to Indians hunting in the adjacent forests or fishing in the lake. I at once examined the walls to see if there were not pictures of some kind cut in the rock.

In the centre of the cave where the ground had been somewhat levelled, there was an almost vertical boulder about two and a half metres high. On the wall back of this rock an oval stalactite had formed in the course of years. Into this two round holes for eyes, two quite small ones for nose, and a short line for the mouth had been cut, perhaps by people of a long-vanished race. It is easy to imagine that this rock in front of the human face served in the most primitive fashion to hold incense vessels or small sacrificial gifts.

On searching the corners of the cave for potsherds, I found a few, which seemed to belong to the general Maya-Lacantun period.

I named the cave "La Cueva de la Cabeza," and made a little sketch of the cave with the stone altar and the face on the stalactite.

A heap of stones near the cave seemed to me to be the remains of a building once standing in the vicinity. As we paused on the mountain top and gazed in the direction of Peten-Itza over the boundless wilderness intersected by mountain ranges of not inconsiderable dimensions, we beheld nothing but a vast uninhabited and unexplored tract of country.

Then we descended to our cayuco to explore further the laguna and to fish in the most favorable places.

My men threw in their hooks and with such success that at each throw a fish rose almost instantly to the bait. These fish were *mojarras*,—or *tencuayacas*, as the natives call them,—and were from 25 cm. to 35 cm. long, having eight black spots on each side. In a short time we caught fully a hundred of these delicious fish, so that the entire bottom of the cayuco was covered with them. We also saw great numbers of small fish, *sardinas*, which probably served as food for the *tencuayacas*. In the distance huge alligators swam lazily about.

A gorgeous vegetation is developed on these shores. Many trees, like the *muculishuall* and *chutlé*, showed a profusion of beautiful pink and white blossoms. We also saw a great deal of *palo de tinte*, which no one here thinks of turning to profit.

Late in the afternoon we returned to the huts in a contented frame of mind, without, it is true, having made any important discoveries.

While we were engaged in cooking, Andres Bolon appeared upon the scene. When Reyes had explained the purpose of our visit, Bolon came into our hut to pay us his respects and to offer his services. At first, of course,

I refrained from asking him troublesome questions. Not until late in the evening, after Bolon with his wives and I with my men had eaten an abundant repast, and Bolon had come again to our camp-fire, did I attempt to settle the most important question as to whether he had ever seen ruins in the wide tracts through which he roamed.

I regret to report that the result of our conference—at which Reyes faithfully assisted—was negative. Bolon positively asserted that he had never seen a standing structure like those in Yāxchilan; that only here and there foundations, remains of walls, heaps of stones (*cuyos*), etc., were to be found, nothing worth photographing: . . . *hay cimientos . . . pedazos de pared . . . cuyos . . . en fin vestigios donde se conoce que há habido población . . . pero ruinas en pié, como las de Yāxchilan, no las hay en ninguna parte!* . . . Furthermore, Bolon offered to guide me to the *vestigios* of which he knew.

While convinced that a journey through this wilderness to all the picturesque lakes and little mountain ranges would be of very great interest to the naturalist or to the artist, I decided to leave such an expedition for some future occasion and at present to return to "El Paso de Bolon" in order from there to continue the voyage up the river. On the next morning, therefore, we prepared for the return journey and took leave of Bolon and his wives in the friendliest manner.

Casting a final glance upon this paradisiacal little spot of earth, I could not refrain from thinking that it might be regarded as a remarkable fact that I, Teobert Maler, in the last year of the nineteenth century, had encountered in that vast wilderness on the right bank of the Usumatsintla—opposite the ancient Yāxchilan—a single inhabitant—a *mozo huido*—with the wives of deceased Indians and a very few children, the last remnant of their race.

Conqueror and conquered have both vanished from this region, leaving no trace behind. The forest primeval has again asserted its rights.

XV.

SAN LORENZO.*

UPON our return to the montería "Orizaba," we immediately set out on the voyage upstream. The river again forces a passage through a small mountain range, which is the last on the way from Tenosique and the first as one travels down from the mouth of the Lacantun. Here in its passage between the precipitous rocks the river is often scarcely twenty-five

* On the left bank of the Lacantun River. (Middle of April, 1900.) Mexican territory, in the State of Chiapas. (See map, Plate I, of this volume.)

to thirty metres wide, which strikes one as remarkable, since it has already received the vast volume of water from the Chixoy and Lacantun, and much farther up — before the entrance of these tributaries — it is from three to five times as broad.

After a toilsome passage of about two leagues, we came to the recently established *montería*, "La Esperanza," which belongs to the Schindler concession and is situated on the left (Mexican) shore. Having received a very courteous invitation from the manager, Sr. Manuel Otero, we spent the night here, and, as usual, made inquiries relating to our research.

The huts of this settlement were three leagues from the mouth of the Lacantun. Travelling through this no longer mountainous region, we passed two stratified formations of rock with water pouring over them. One was called *el Chorro chico*, and the other, which with its waterfall was very picturesque, *el Chorro grande* (on the right Guatemala shore).

In this tract we were again amazed at the luxuriant growth of the trees, among which were *tumpetskin* and *guayacan* trees in the full glory of their wealth of yellow blossoms.

Along both sides of the triangular point of land, which is formed by the conjunction of the Lacantun and Usumatsintla rivers, there are huts built by settlers. This colony is called "Tres Naciones." We now turned into the Lacantun, the large tributary river on the left side. After rowing about a league, we came to the enormous bed of stratified limestone which the natives call *El Planchon de las Figuras*.

It is certain that an ancient city once stood here along the left high shore of the river. This is proved by the fact that in the course of the slight excavations which have been made by the few people settled here — for example, in building a hut — numerous flint lances and arrow-heads, axes of a hard green stone, stone beads, potsherds, etc., have come to light.

The surface of this bed of limestone, which is almost horizontal, having only a very slight incline, forms in the dry season a level beach about one hundred and fifty metres long, and from thirty to forty metres wide.

The inhabitants of the neighboring country have evidently used this large, smooth, and conveniently situated surface to immortalize themselves or their kindred, buried perhaps near by on the high shore behind the rock, by carving low reliefs, or by merely making deep incisions. This vast surface may once have contained nearly a hundred of these designs of the most varied kind. Many have become entirely obliterated, partly owing to natural causes, and partly to the ignorance of the people now living in the neighborhood, and to the thoughtlessness of travellers who at night kindle their campfires on the surface of the rock often directly on one of the pictures. Nevertheless a considerable number are still plainly discernible.

The "Planchon" or "Playon" with its pictures is visible, however, only in the dry season. In the rainy season it is entirely hidden beneath the

water. Hence every one who came down the river gave me the following advice: . . . *ya quedó completamente fuera el planchon . . . ahora conviene que suba Usted el río arriba para verlo. . .*

We secured our craft to a rock and decided to stay here two days. I had the surface of the stone wherever figures were still discernible swept

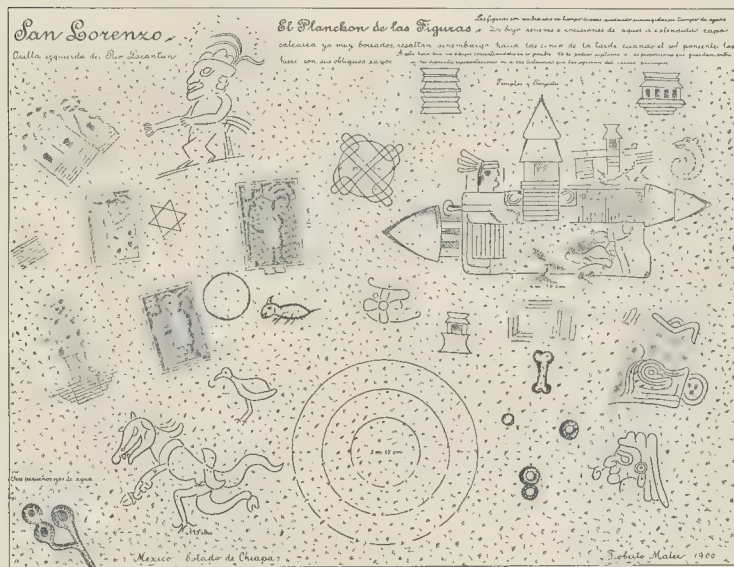


FIG. 67.—ROCK CARVINGS: SAN LORENZO.

clean and sprinkled with water, for the purpose of making at least temporary sketches of the principal outlines of the best-preserved pictures. It turned out that no satisfactory drawing could be made during the day owing to the unfavorable light. Not until about five o'clock in the afternoon—when the rays of the western sun struck the stones at an acute angle—were the still preserved designs plainly distinguishable. At this hour I hastily filled in my temporary sketches on which the outlines and measurements were merely indicated.

Referring to my finished drawings (Fig. 67), I shall confine myself here to a few remarks. Near the centre of this rock are several large concentric circles—probably indicating a circular altar for sacrificial gifts—around which some of the more important figures, especially the low reliefs, are grouped.

These reliefs are evidently a substitute for sepulchral stelæ. Unfortunately only crude outlines remain of the personages depicted upon them.

The largest design, which is 4m. 70 cm. long, represents a plaza surrounded by temples. Both the temples proper and the stairways, which lead up to them, are distinctly visible.

I also found a drawing of a circle intersected by a cross, which recalls similar designs on the lintel slabs of El Cayo, La Mar, and Piedras Negras.

An animal figure about 175 cm. long struck me as especially interesting. It seems to represent no species of reptile or mammal now extant. It appears rather to resemble a long-extinct species of saurian, but is probably some mythical beast.

It may safely be assumed that in the most flourishing period of the long-vanished city once crowning the shore above, this stone foreshore was a sacred spot consecrated to the memory of the dead, where, perhaps, sacrifices were offered to propitiate the much-feared water-gods. It is probable that at that time most of the pictures were painted red, for they would otherwise have been almost invisible during the day.

It is to be deplored that while the well-meaning and enlightened Mexican government passes law after law for the protection of the historic remains still extant, it is very difficult to enforce these laws, since the people do not co-operate.

On the high shore directly above the flat picture rock stands the hut of a Guatemalan settler, who is in charge of a maize depot. The cayucos from the distant monterías come here to be loaded with maize. Before loading, the ears of maize are stripped of their husks (*holoches*), which are thrown in great heaps upon the limestone rocks. On the two nights which we spent here, these heaps of *holoches* were set on fire by the *vogas* of the cayucos, and the surrounding landscape appeared as if illuminated by a magic light. The reader can imagine that with such treatment very little will be left of these curious sculptures for the inspection of future explorers.

About one kilometre above the "Planchon," the Lacantun receives a little stream, which I called "El Arroyo de San Lorenzo." There is a sugar rancho here, the owner of which, Enrique Solís by name, had just died. According to the custom of the country, this event had assembled people from far and wide, who —

I am sorry to say — were celebrating the *velada* by indulging in the liberal use of brandy.

We naturally avoided landing at this spot and rowed about half a kilo-

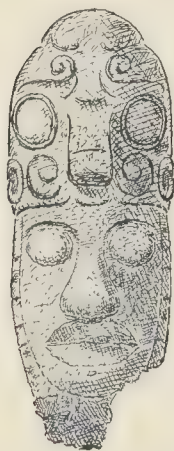


FIG. 68. — STONE HEAD FROM THE PRINCIPAL TEMPLE OF SAN LORENZO.

metre farther up, where the principal temple had formerly stood on the bank above. This temple is now in utter ruins, and nothing but terraces and heaps of stones remain.

The figure of a god (Ketsalkoatl?) seems to have stood in the centre, and when the building fell down, it probably remained partially visible, thus suggesting to the incorrigible perpetrators of mischief that it might be carried off. Several years ago, therefore, this figure was thrown from the bank above down to the shore below. As is invariably the case with these stupid fellows, they only then discovered that the transportation of a large and heavy stone in a cayuco was attended with certain difficulties, and they simply left it lying by the edge of the water. In the rainy season the water rushes in considerable volume over the idol and threatens to carry it along. When we reached the spot below the ruined temple, the image lay dry on the ground. It consists of a headpiece 154 cm. high and 54 cm. wide, executed in full relief (Fig. 68). Naturally this has now a rough appearance. I do not believe that a body ever belonged to it, but think that the head with the neck was set into the stepped wall of the sanctuary of the temple. The oval face is surmounted by a high serpent's head, like that on the Ketsalkoatl figure in the principal temple of Yāxchilan.

While employed in the cleansing and sketching of this figure — which, owing to the injuries it had suffered, is of little value — I received an interesting visit.

Chanvin — the only Lacantun still settled on the lower Lacantun — had also come to the Rancho de Solis for the purpose of expressing to the afflicted family his heart-felt sympathy and incidentally also of solacing himself with a glass of brandy. He and his sons had seen us pass and had followed in order to pay their respects to us.

These dark-skinned men viewed with astonishment the idol freed from sand and mud, but at my queries as to whether they knew of other stones of this kind in the forests, they displayed a lamentable lack of archaeological knowledge. Nevertheless we parted friends.

Continuing our trip upstream, we came to Chanvin's huts, which stood on the right high shore. As we passed along, the vegetation, untouched by the hand of man, was marvellously beautiful, especially along the arms, which encompass an island of considerable length.

When we reached the empty huts of Chanvin, I deemed it advisable to take advantage of the absence of the family to examine the household effects, without, however, appropriating the smallest object.

The articles of clothing, hammocks, cooking utensils, calabashes, and also the sets of bows and arrows, closely resembled those which I had found among the Indians of Pethá. In none of the huts, however, did we find a board stand for holding incense vessels. The wily Chanvin, who, like all Lacantuns, does not like to have strangers see his gods, had built a small

temple hut which was concealed in the forest at some distance from his dwelling. This I foresaw and looked for the path to this little hut, which having found I followed with rapid steps. After about three hundred paces I came to a small clearing adorned with flowers. Here was a small open hut in which large cooking utensils, mill-stones, etc., lay around. On a wide, thick plank which rested on small stakes, Chanvin's solitary sacrificial vessel was displayed. I examined it on all sides. It was of the largest kind that is made, and the decoration was the most beautiful I had ever seen. But the god's head on the rim was insignificant, as is usually the case on the larger incense vessels, which always have small heads, while the smaller vessels have large ones. In its ornamentation, however, which consisted of round flowers executed in broken lines, this vessel was superior to all others of its kind, inasmuch as a portion of the decoration was incised work, while the rest was in relief. But in this instance too, it should be noted that the beautiful design had no glyphical import. I returned the vessel carefully to its place, and hastened back to my men.

The question naturally arises whether vessels of this kind are still made and where? Chanvin or his wife probably obtained their vessel from other Indians.

Chanvin's huts are about two leagues from the ruins of San Lorenzo. But we rowed two additional leagues upstream to the montería "La Estrella," which also belongs to the Schindler concession and is managed by Sr. Joaquin Cetina. This establishment lies on the left bank of the Lacantun. Being very kindly received by Sr. Cetina, with whom I had previously become acquainted at Tenosique, we rested here one day and gathered interesting information concerning the condition of affairs in this locality. Cetina's woodmen had never seen actual ruins. However, we discussed the possibility of reaching the ruins on the Lacanhá River from this point at some future time.

Sr. Cetina told us that not far from this montería there lived an aged, isolated Lacantun, who was childless and had a wife who was also advanced in years. This man is celebrated as an herb doctor (*yerbatero*) and sometimes Indians from a great distance come to consult him in difficult cases. Unfortunately — Cetina said — this man and his wife are both so shy that when one attempts to visit them, they forsake their hut and do not return until the visitor has departed.

It is a pity that such great difficulties stand in the way of any explorer who might wish to gain a more intimate knowledge of the customs and manners of this race, which is now on the verge of extinction.

With the excursion to the montería "La Estrella" my expeditions came to an end for the time being, and we started upon the return journey to Tenosique, or, strictly speaking, to Mérida.

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2. EL CAYO: STELA 2.





EL CAVO: LINTEL 1





1. LA MAR STELA 2



2. LA MAR STELA 1





1. EL CHIRICAPOTE LINTEL 1



2. EL CHIRICAPOTE LINTEL 2



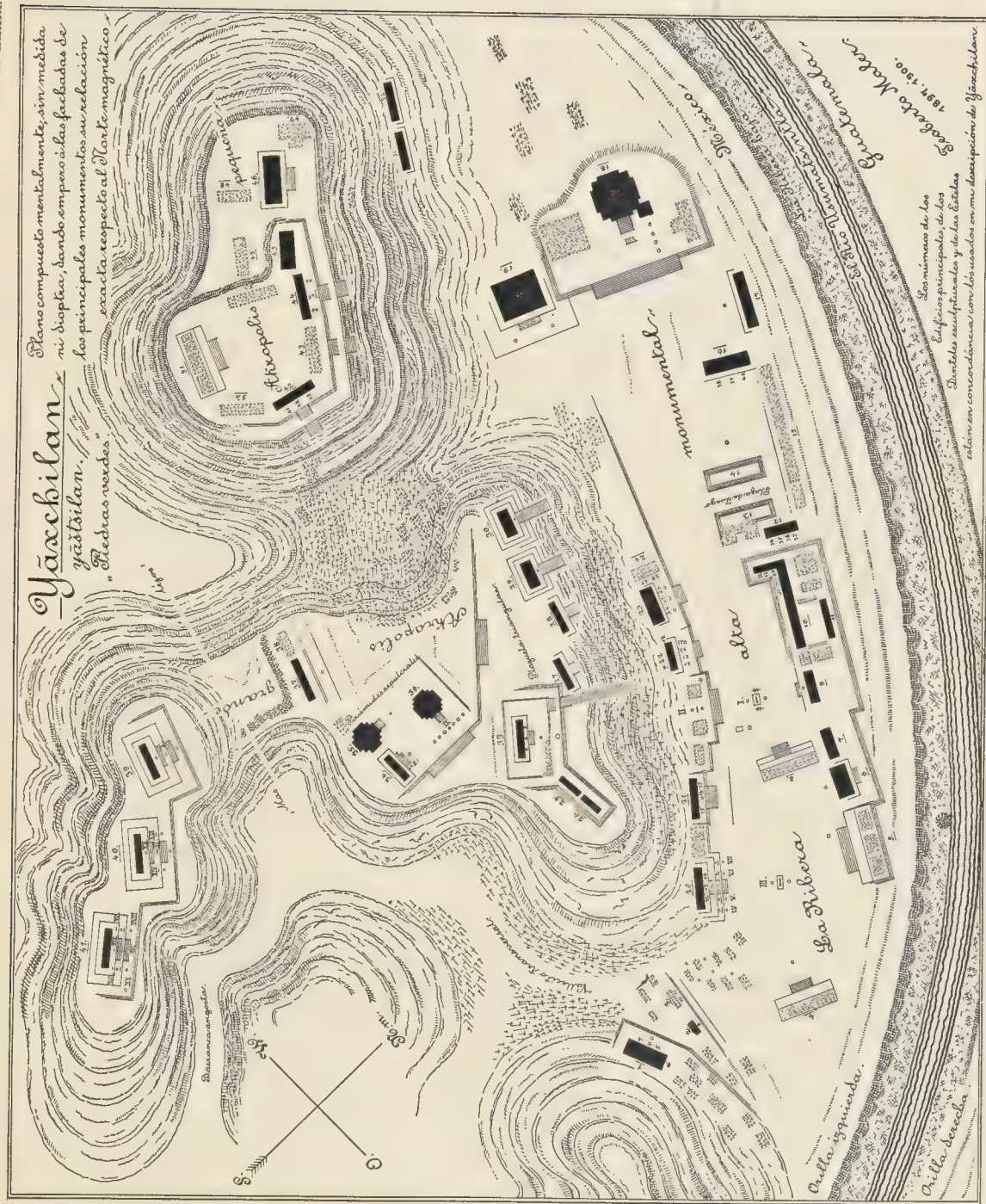


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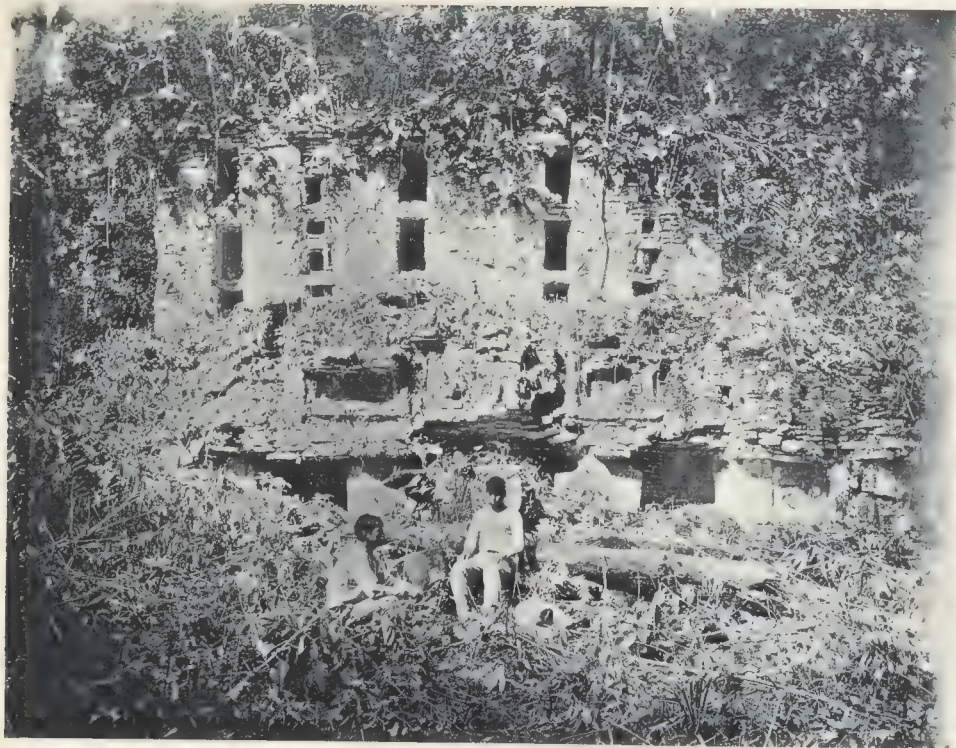
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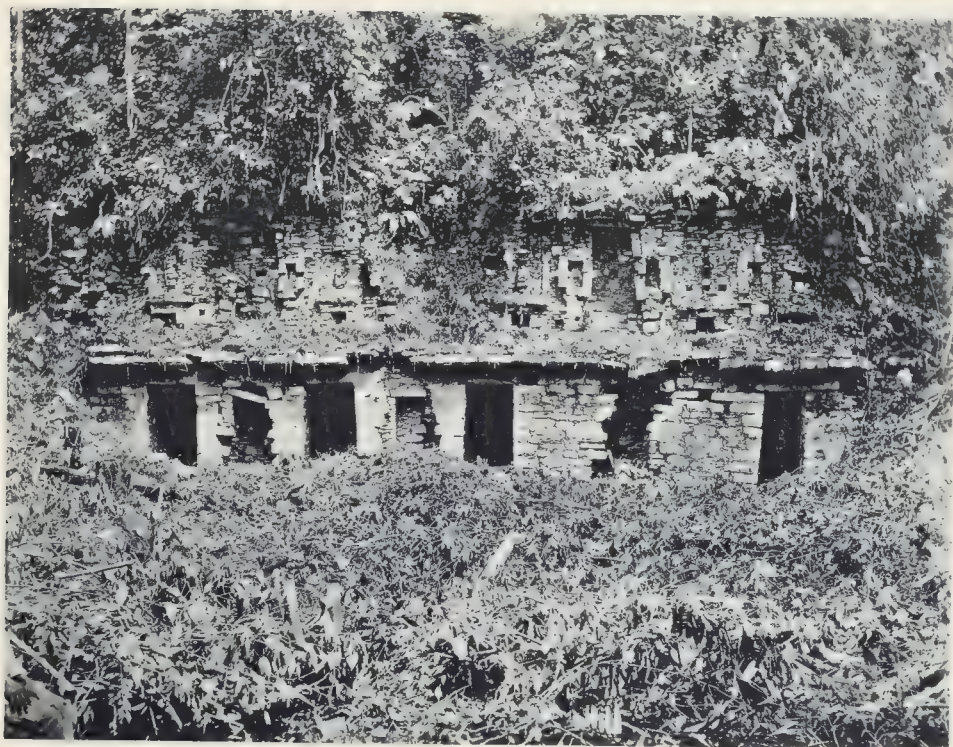


YĀXUCHUAN: P'LAN OF THE RUINS.





1. YANCHILAN: STRUCTURE 6.



2. YANCHILAN: STRUCTURE 19.





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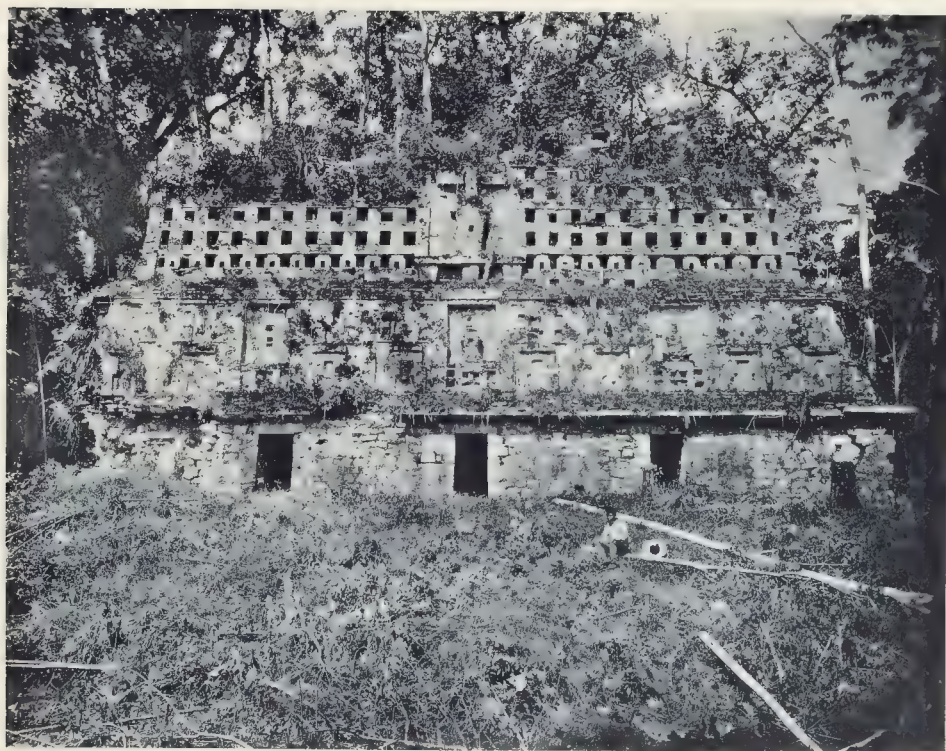


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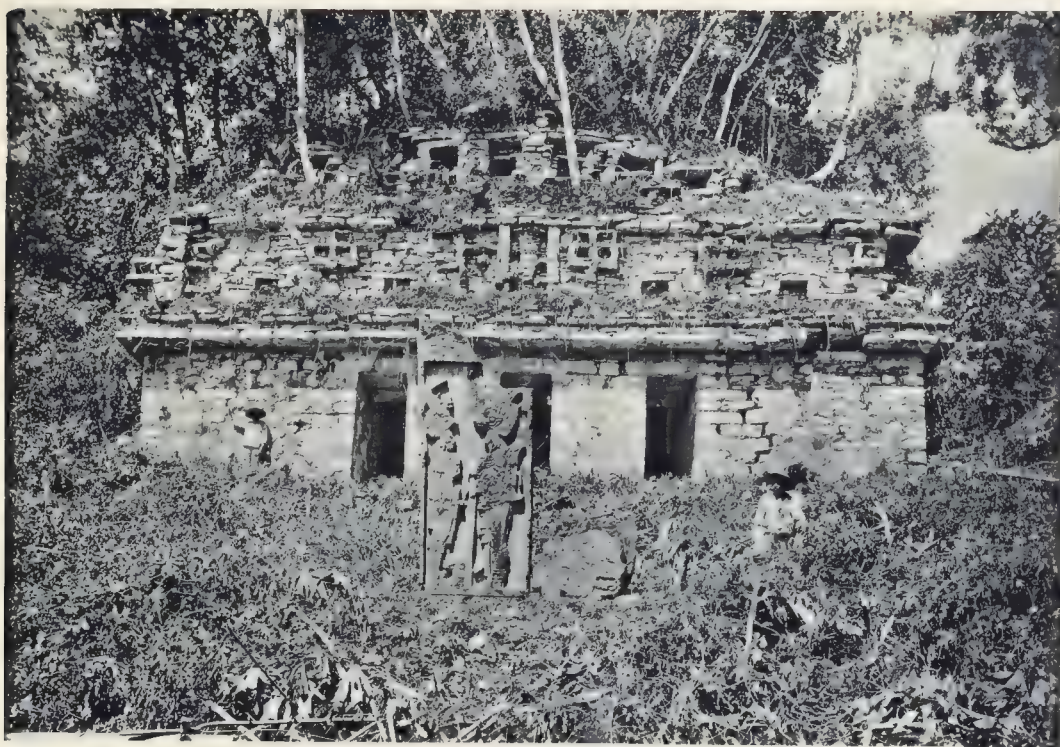


1, YĀXCHILAN: STRUCTURE 30.



2, YĀXCHILAN: STRUCTURE 33.





1. YANCHILAN: STRUCTURE 30.



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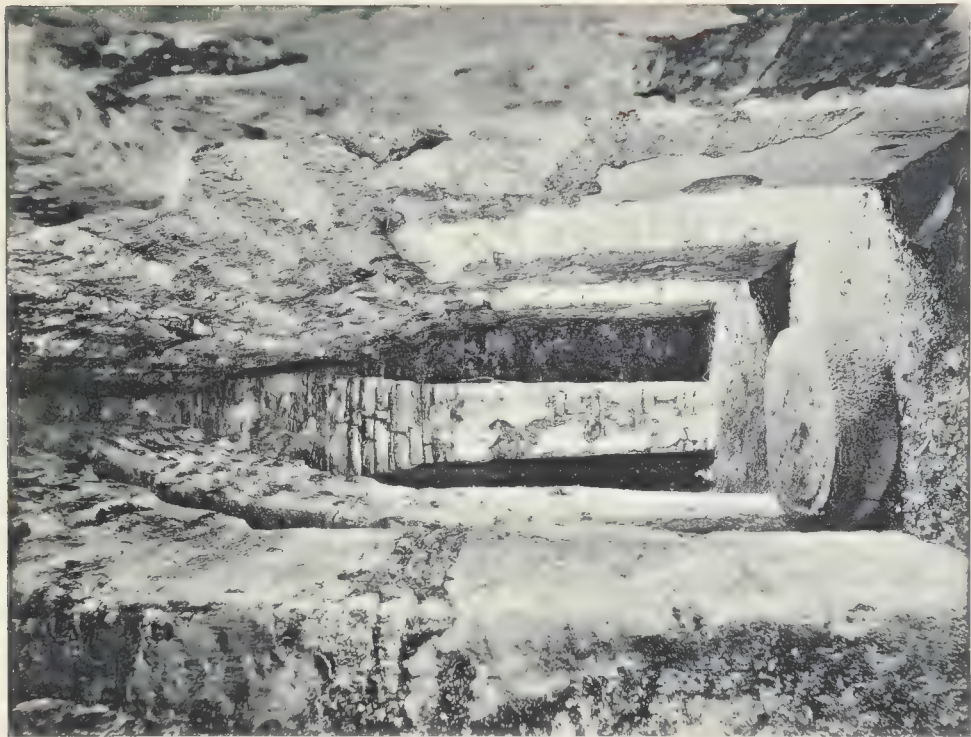


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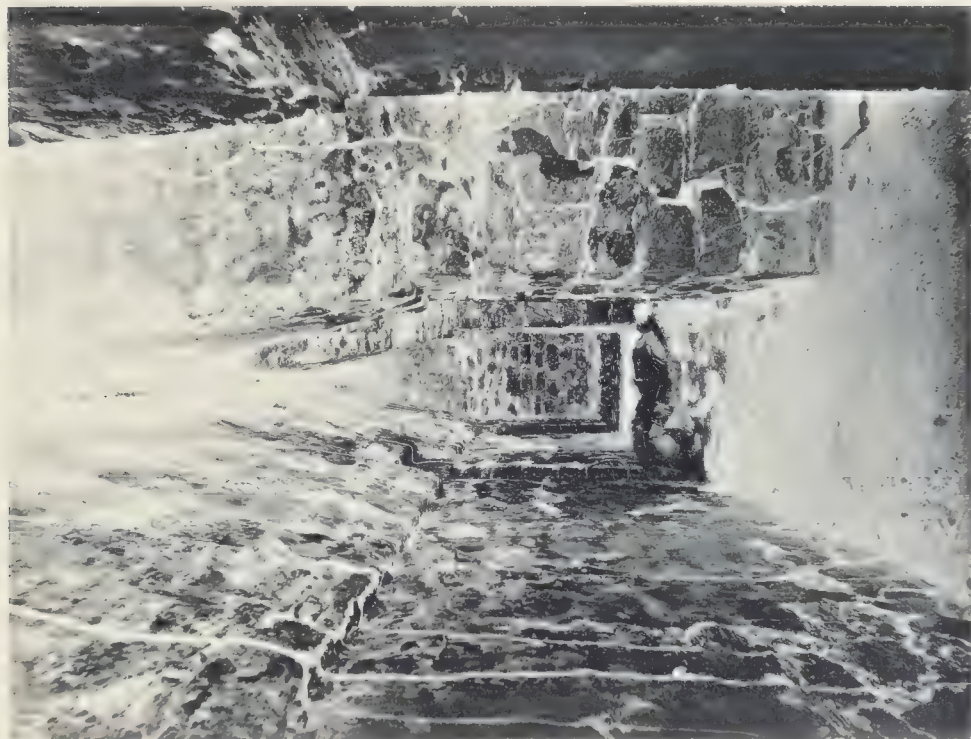


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YAVUZIAN: INTERIOR STRUCTURE, 19.



YAVUZIAN: INTERIOR STRUCTURE, 20.





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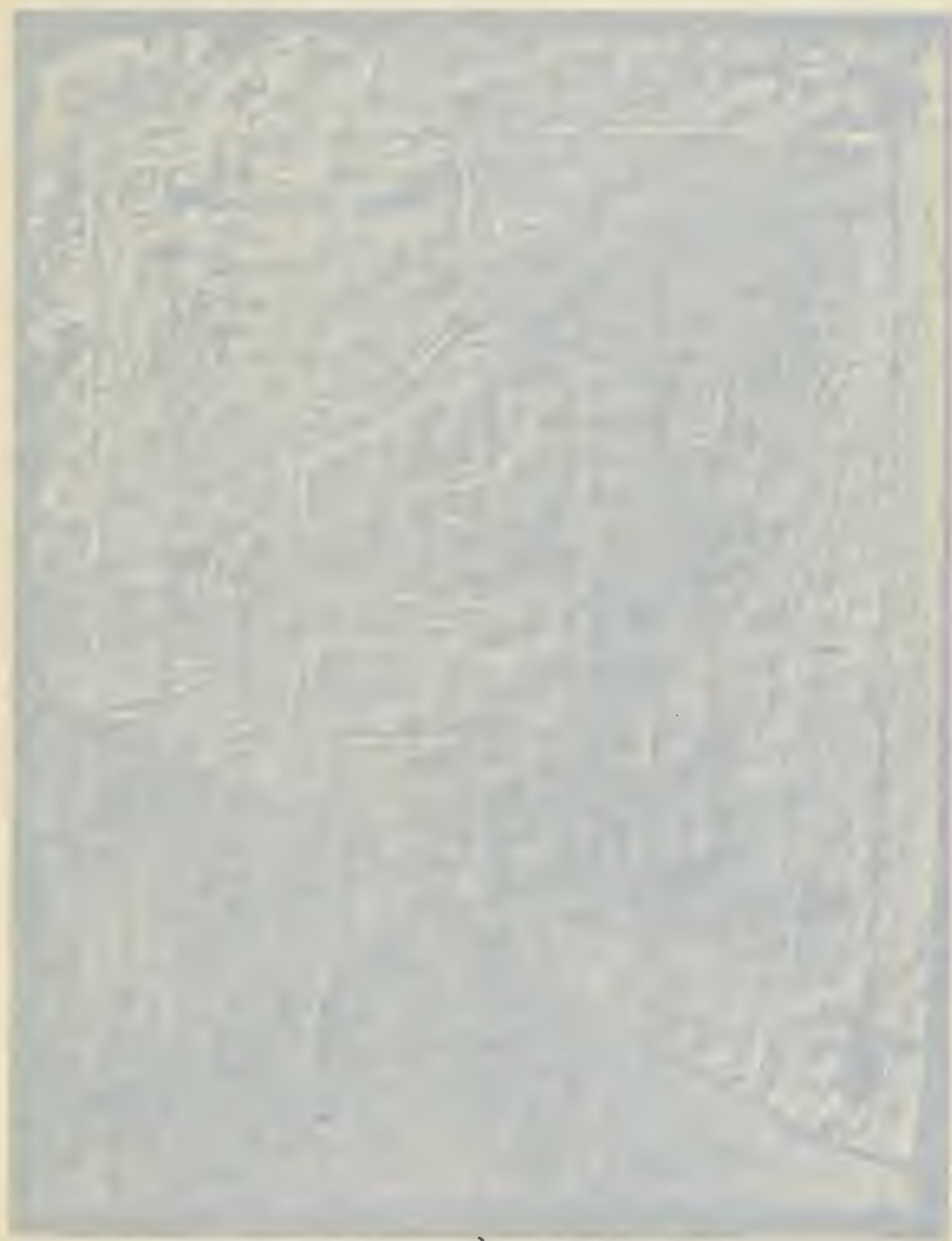


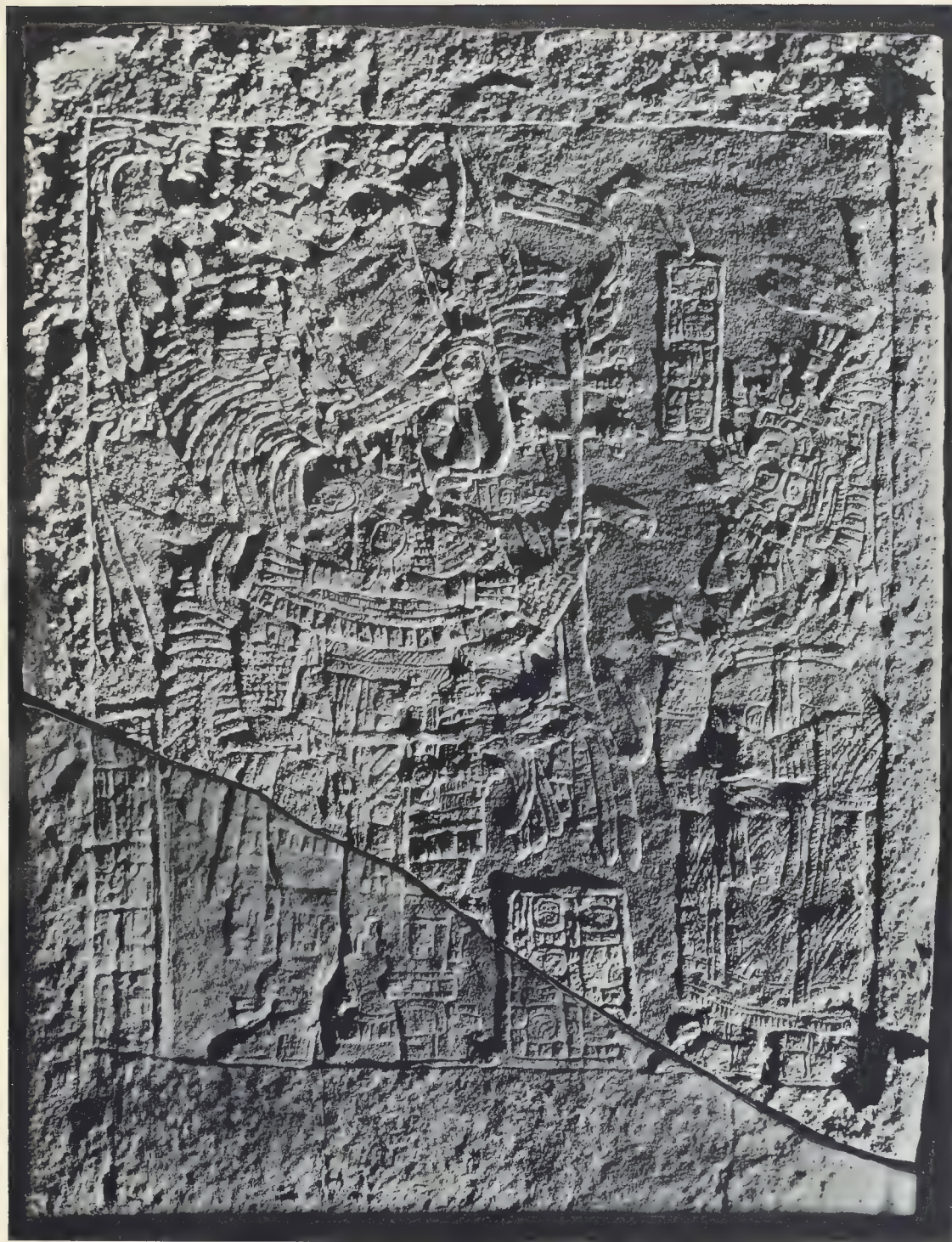
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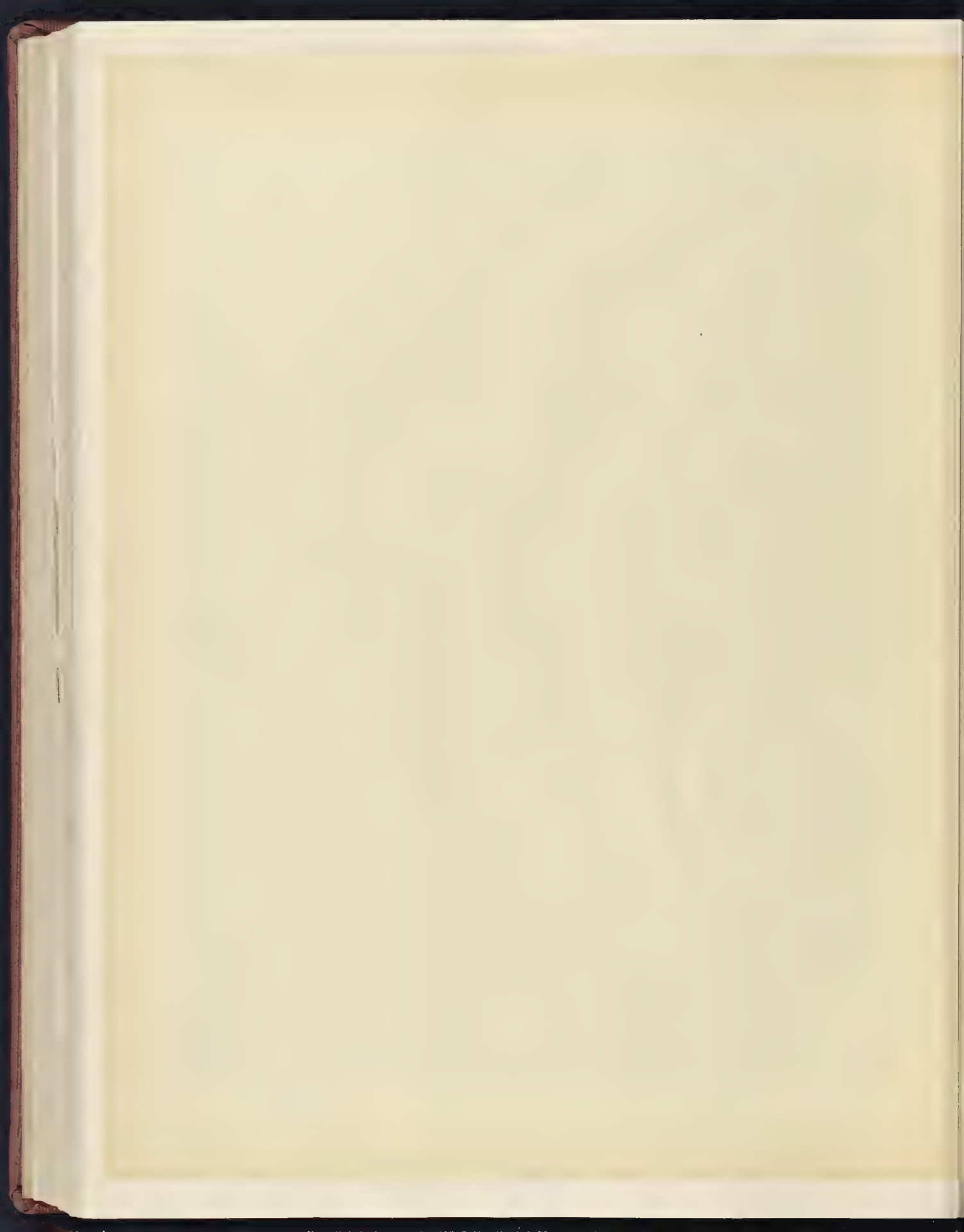
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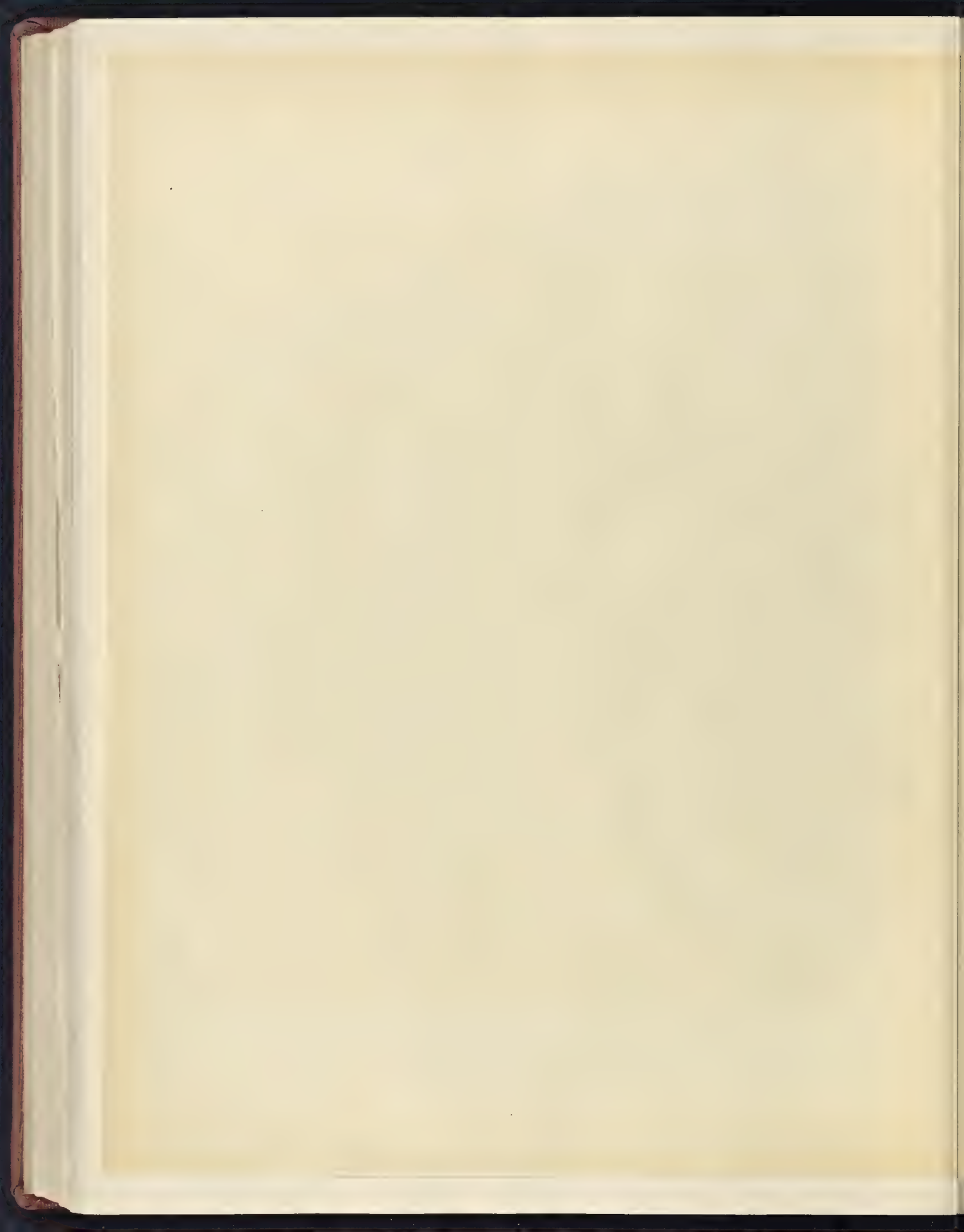






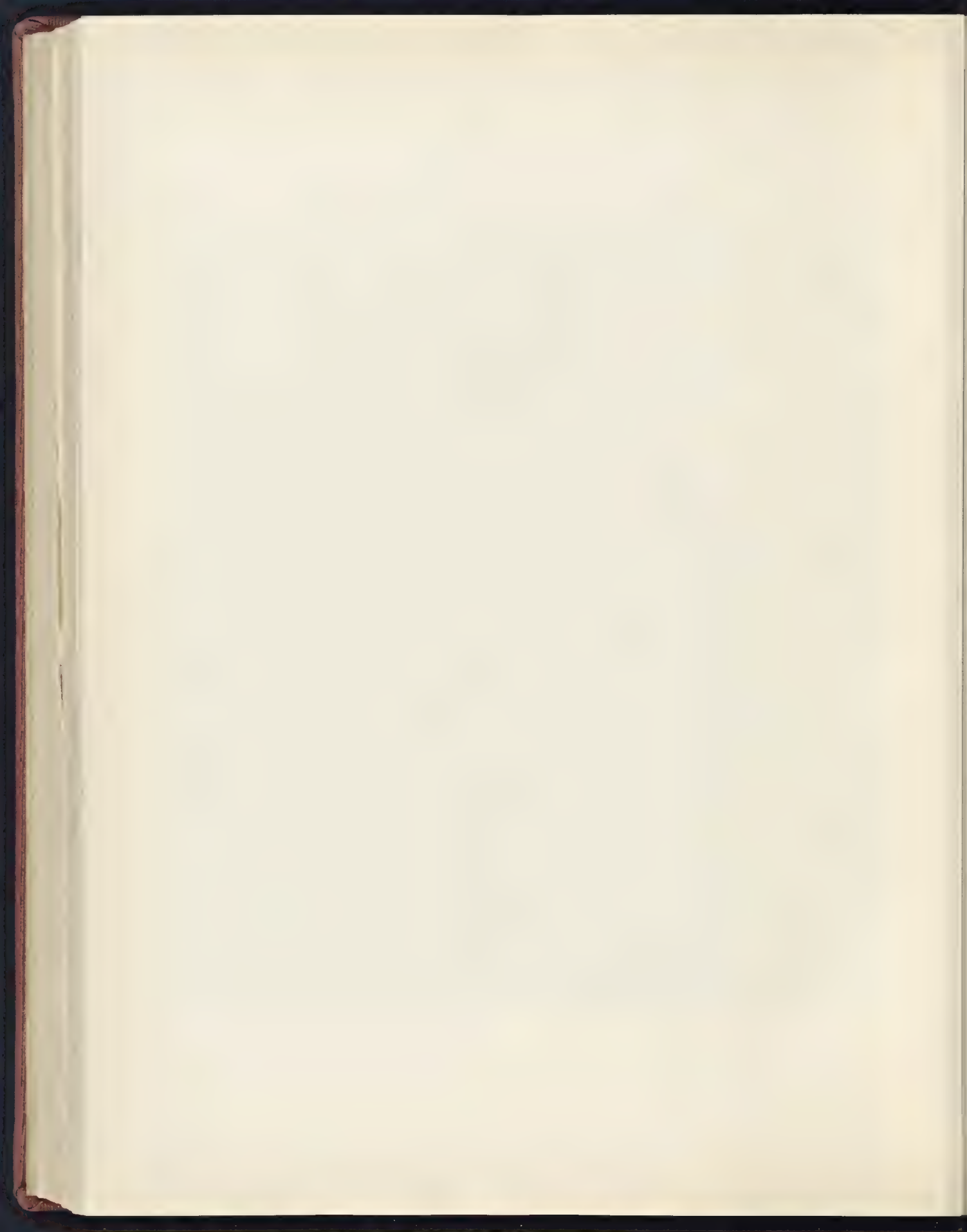
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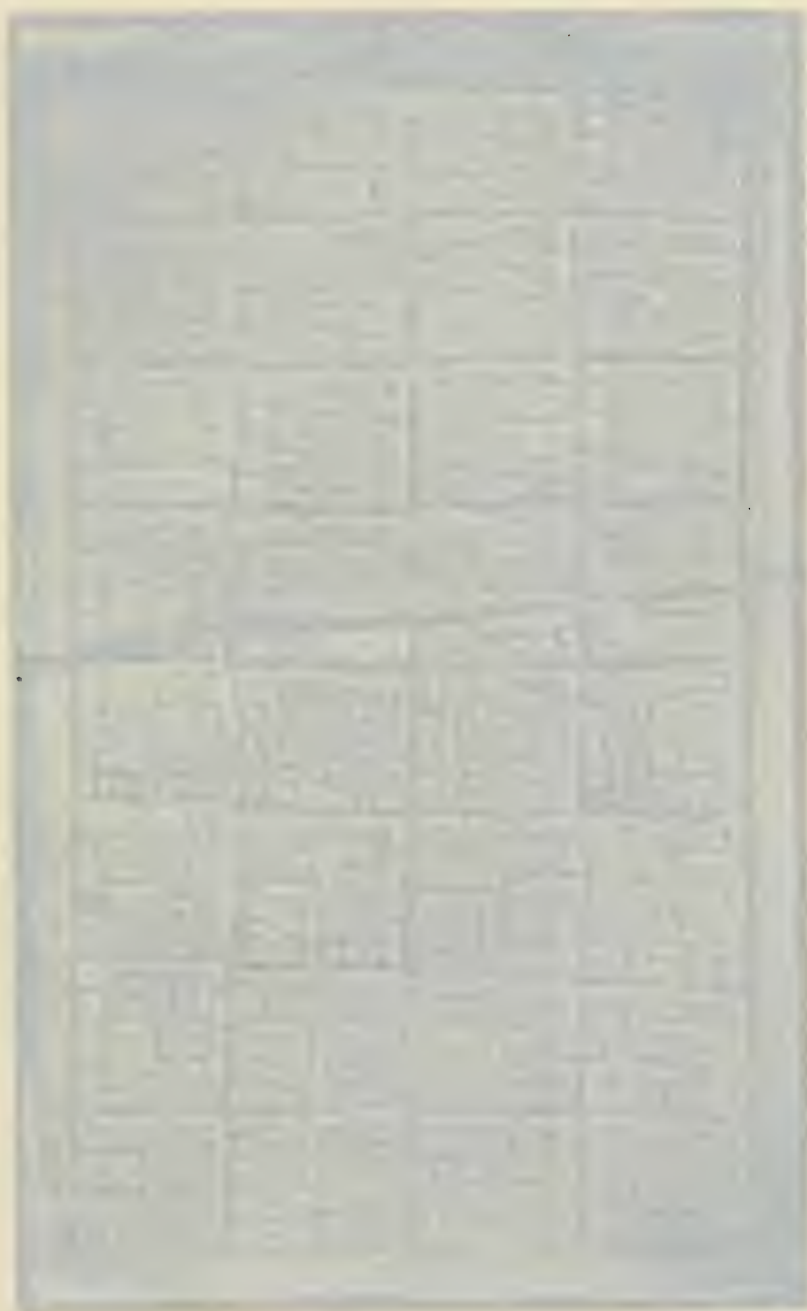






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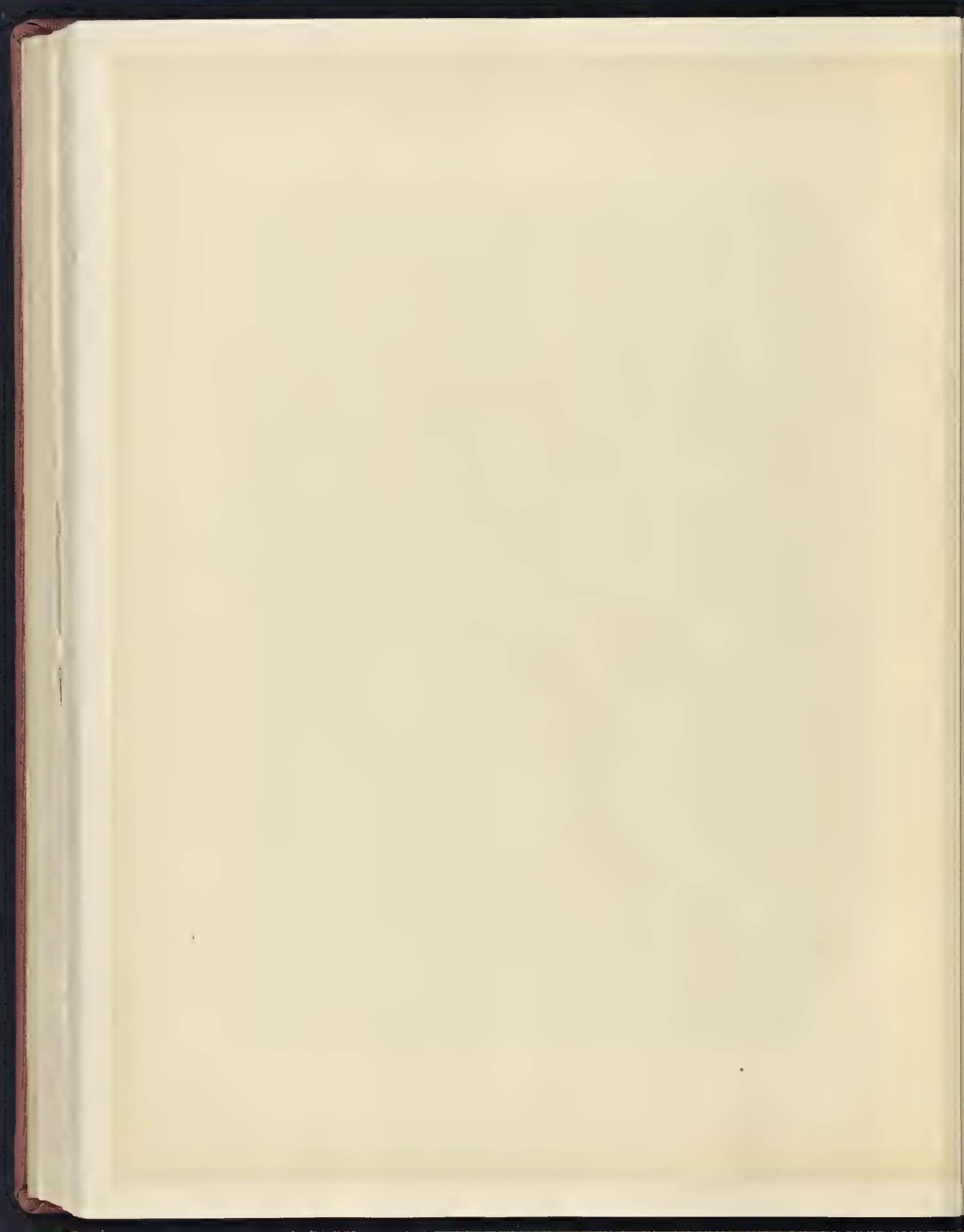
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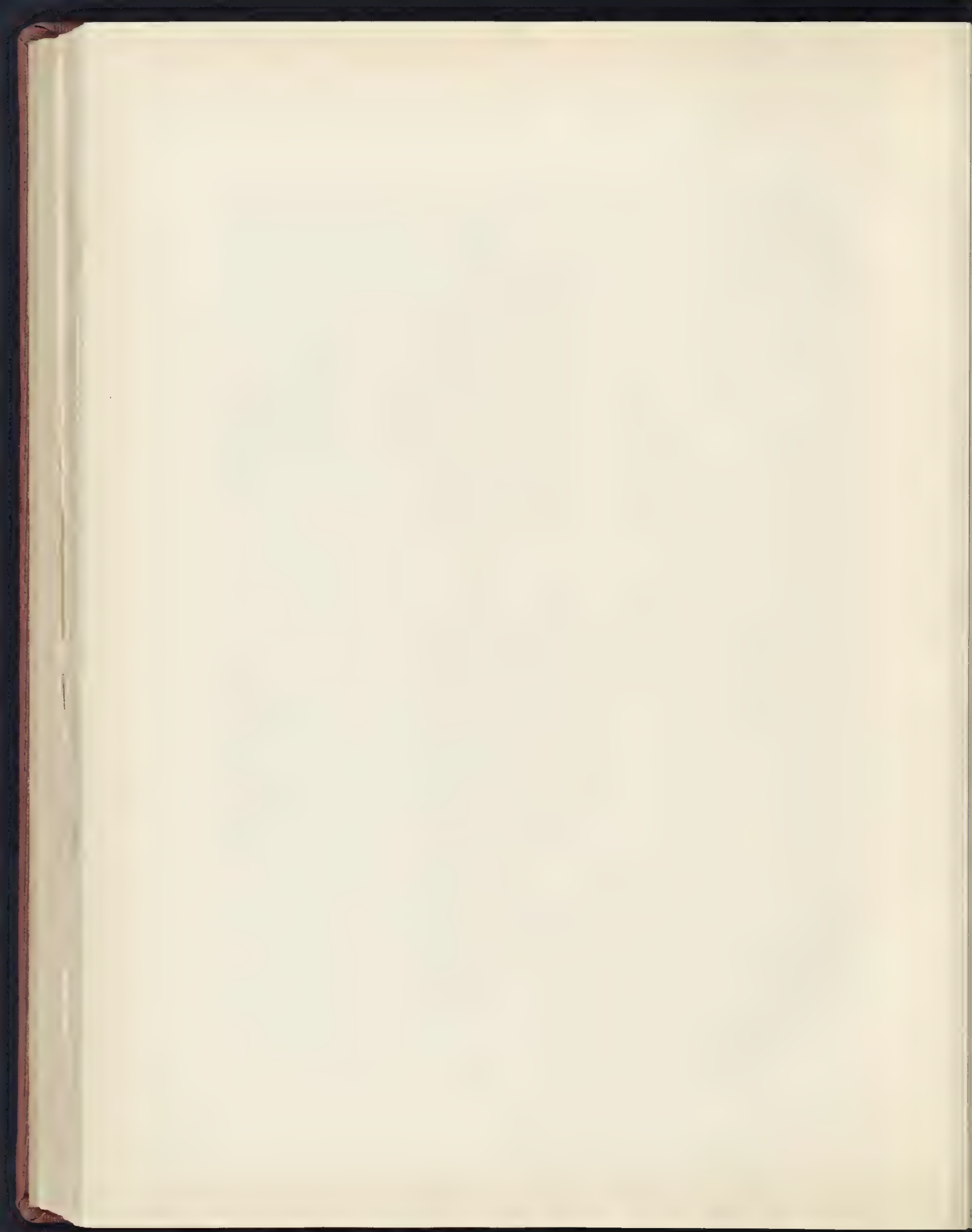
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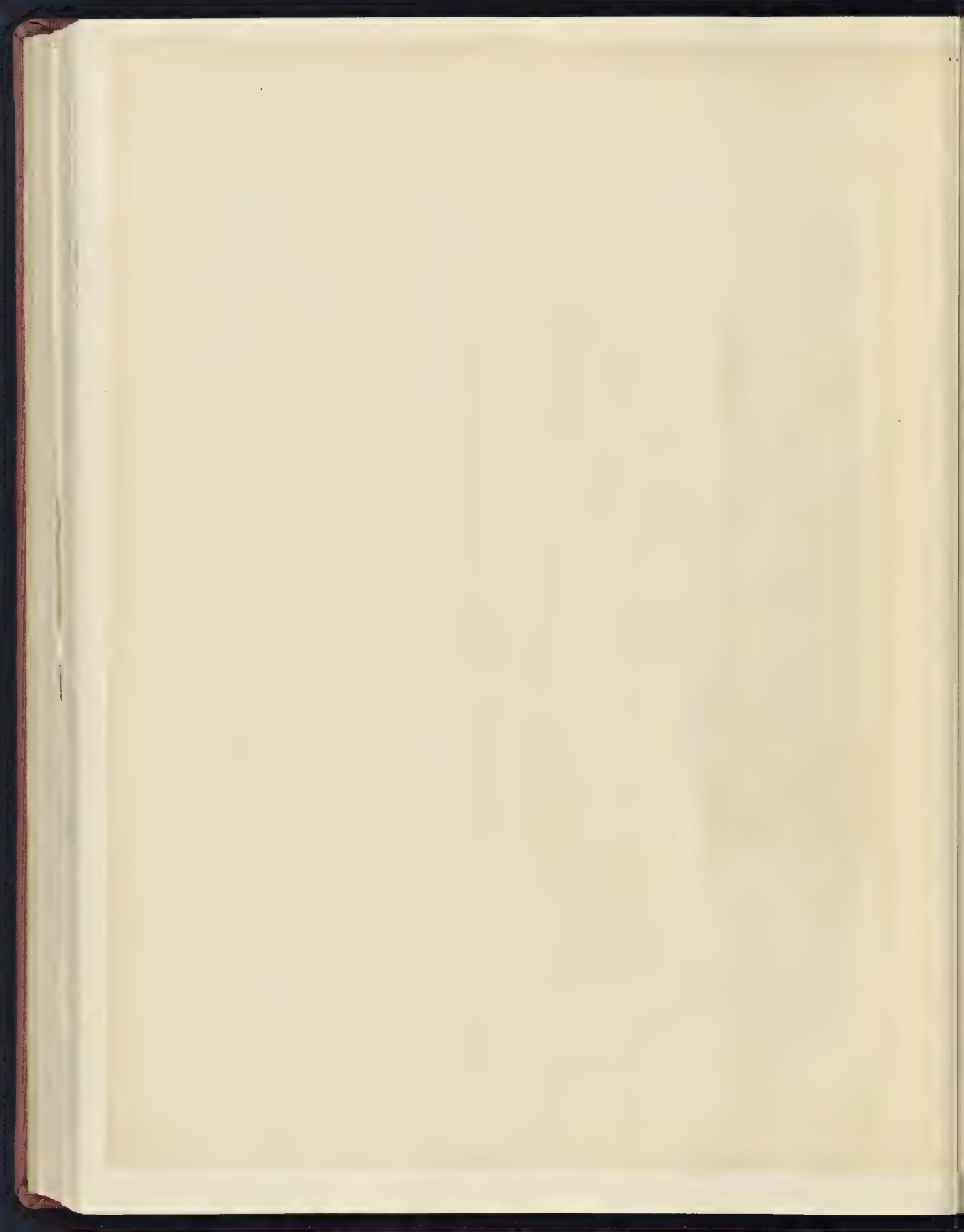
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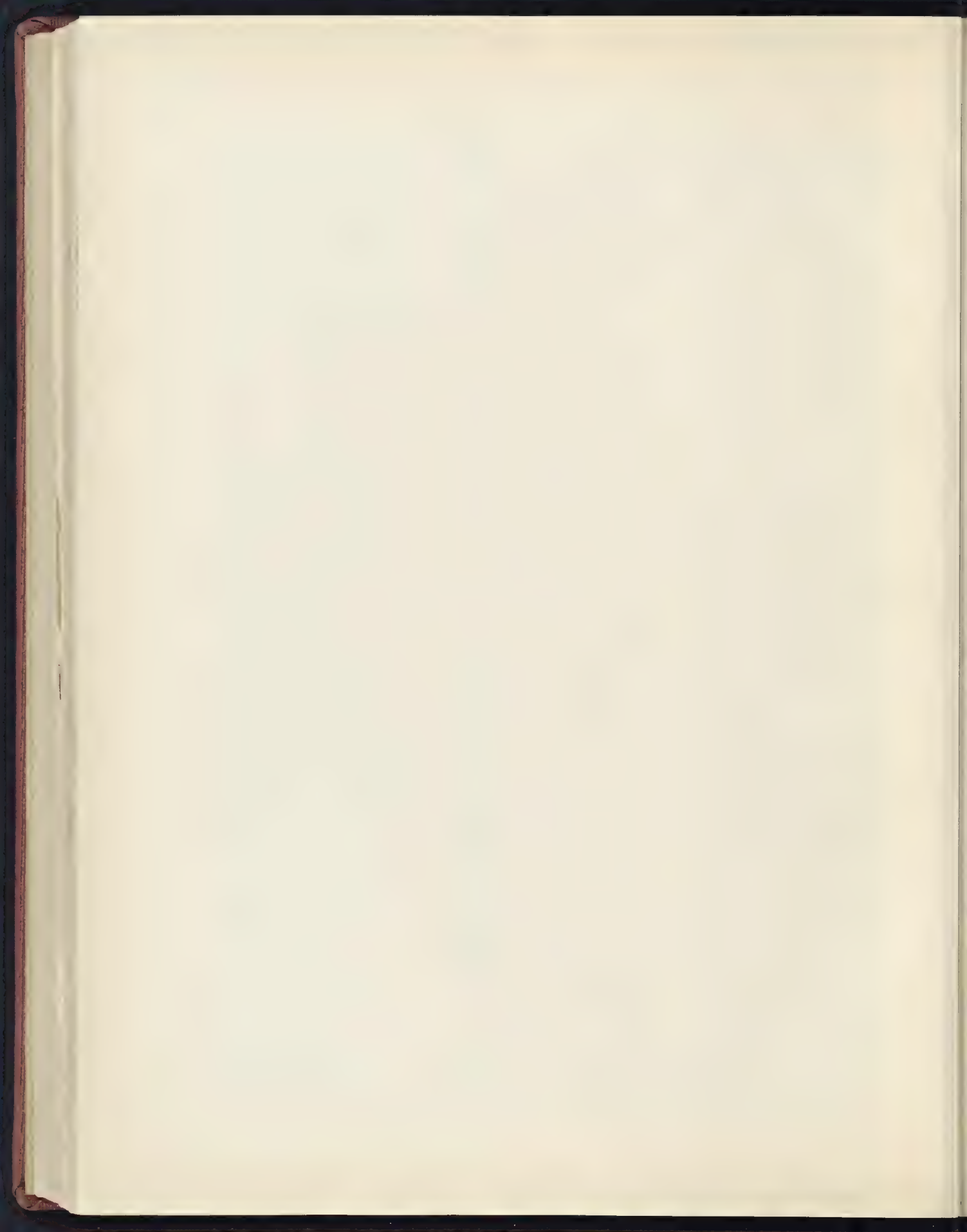
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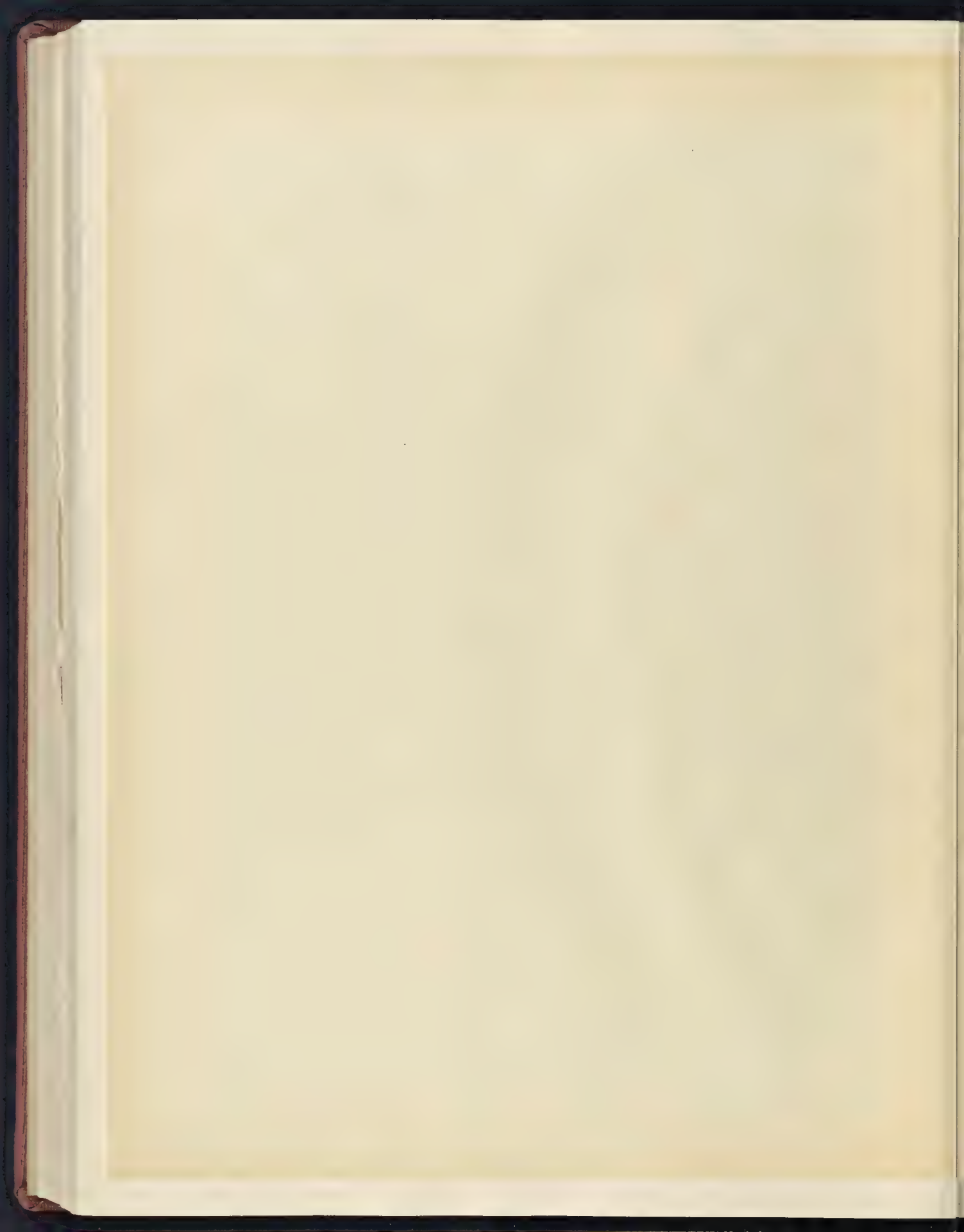
2. YANCHUAN. LINTEL 27. FRONTAL INSCRIPTION.



3. YANCHUAN. LINTEL 28. FRONTAL INSCRIPTION.

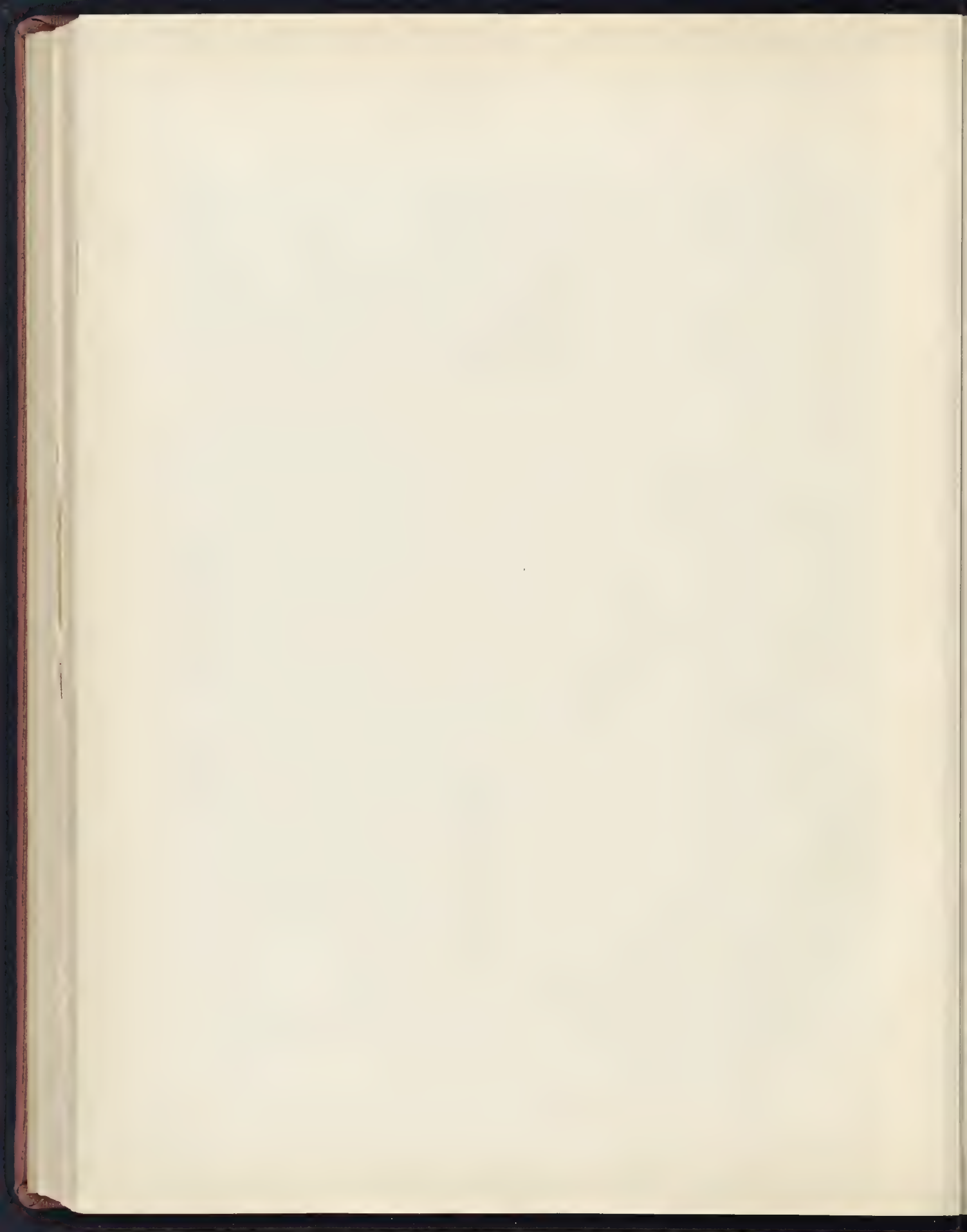




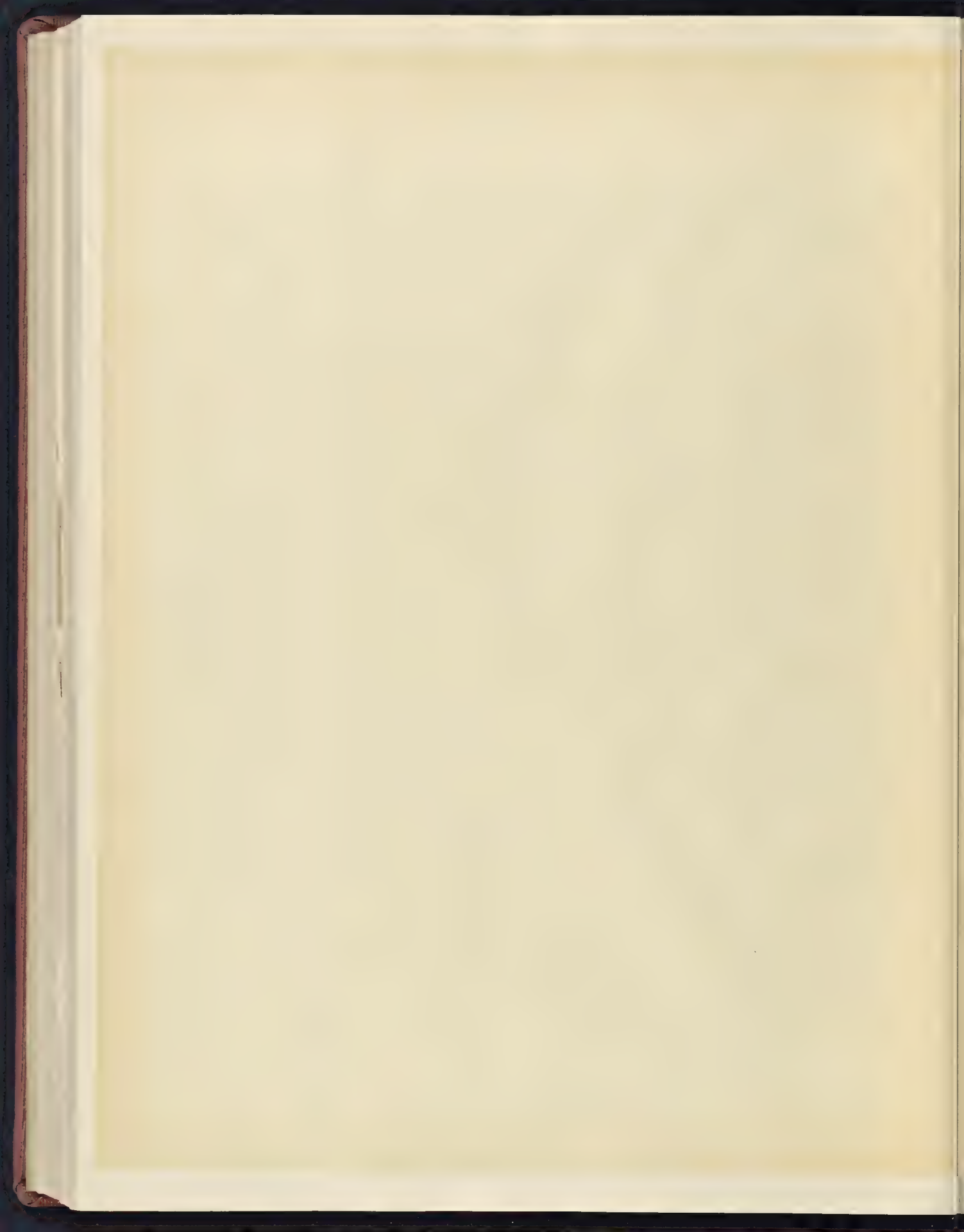


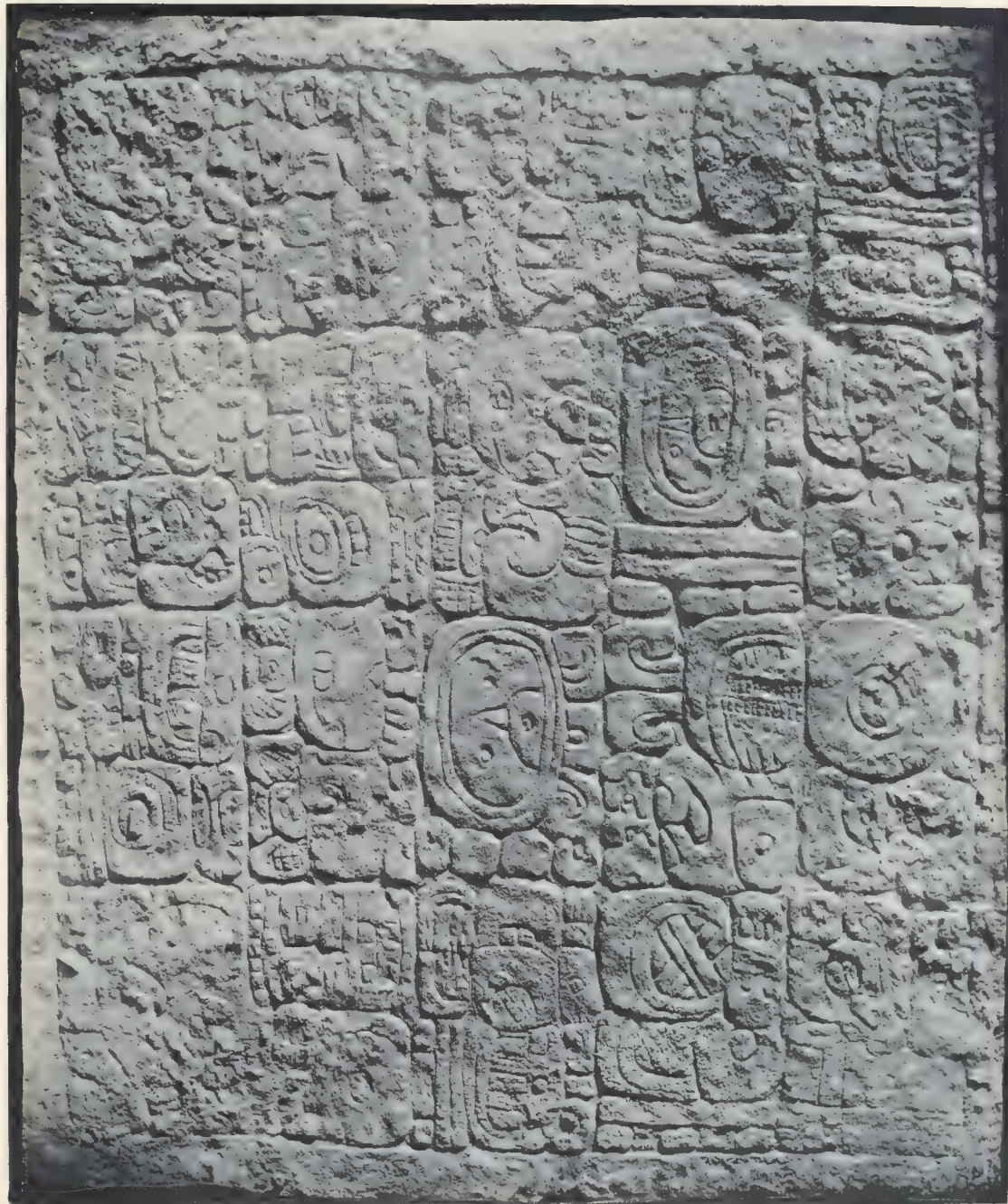


VÁRCHILAS: LANTIL 30

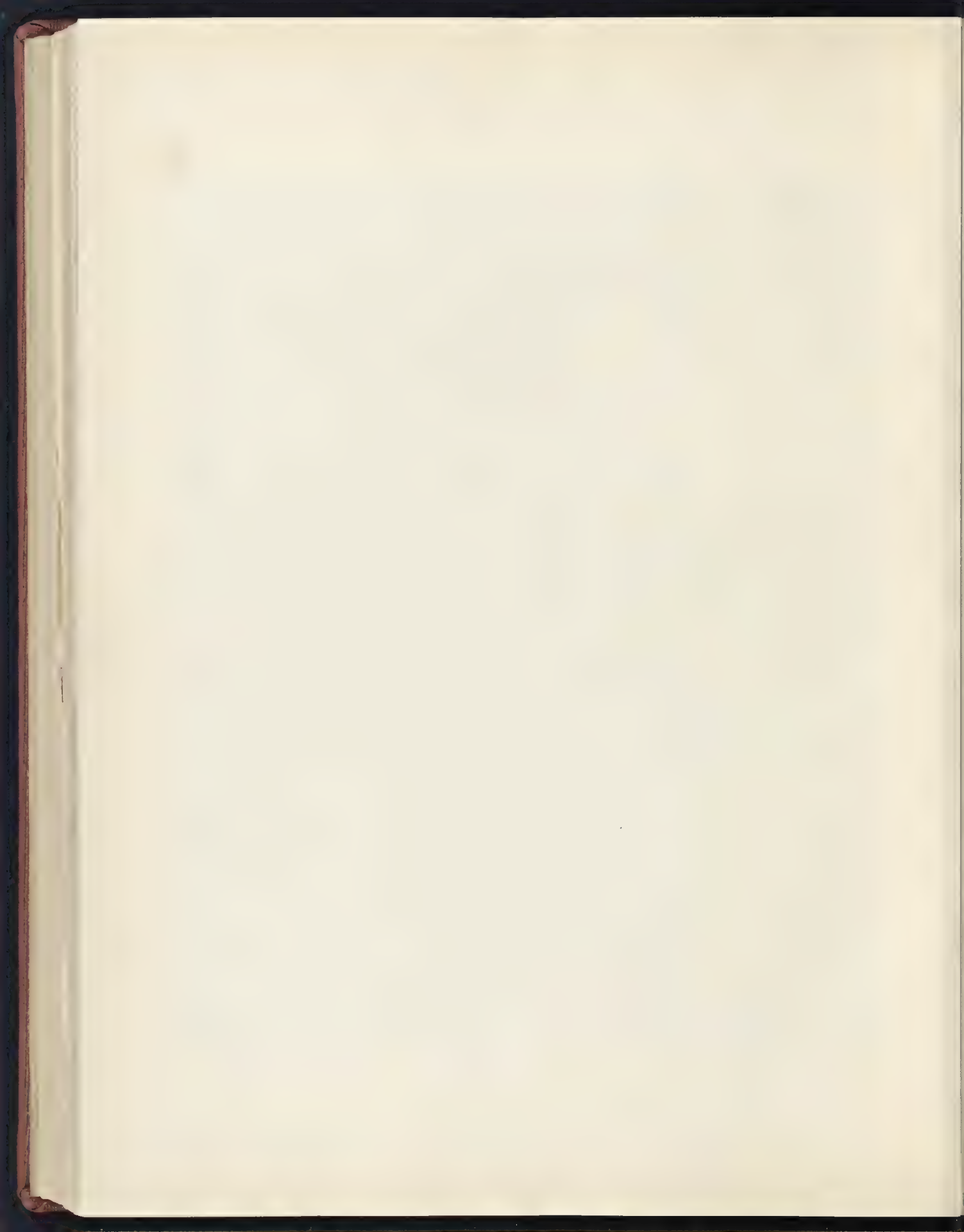








YANCHUAN: LINTEL 34.







YAXCHILAN: LINTEL 32.





YÁXCHILAN: LINTEL 33.





YAXCHILAN: LINTEL 37.





YACUILAN LINT. 38.



YACUILAN LINT. 39.



YACUILAN LINT. 40.





YANCHILAN: LINTEL 42.





YAXCHILAN: LINTEL 43.





YĀXCHILAN: LINTEL 46.





YANCHILAN: STELA I.



LANCHILAN, STELA 4, UPPER AND LOWER PORTIONS



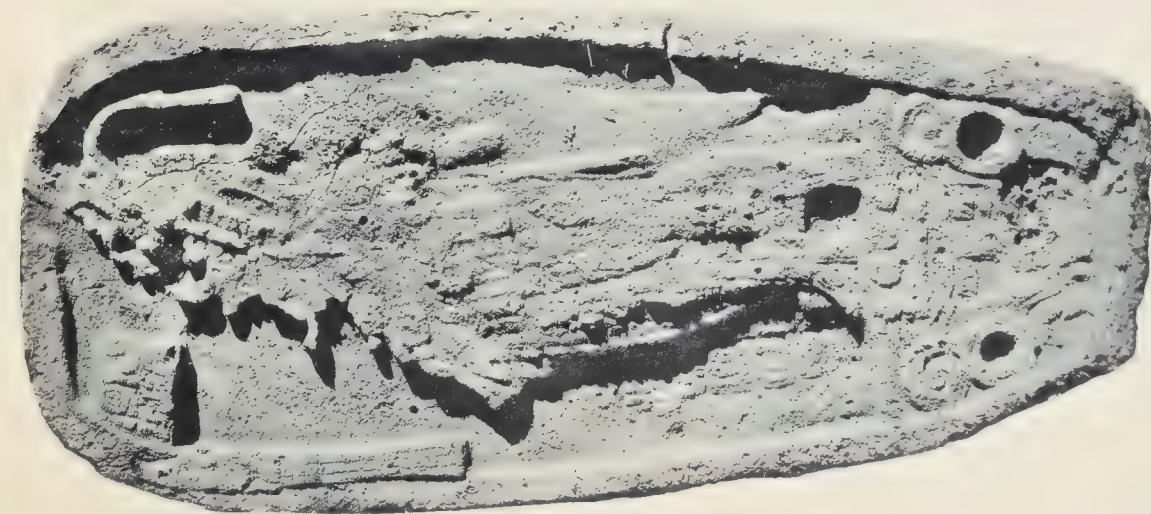
YACHILAN: STELA 4. UPPER AND LOWER PORTIONS.





YAXCHILAN: STELA 6.

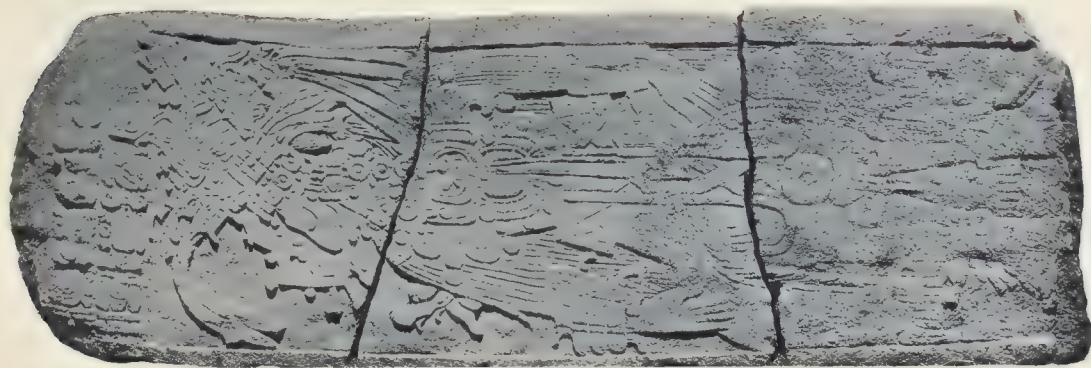




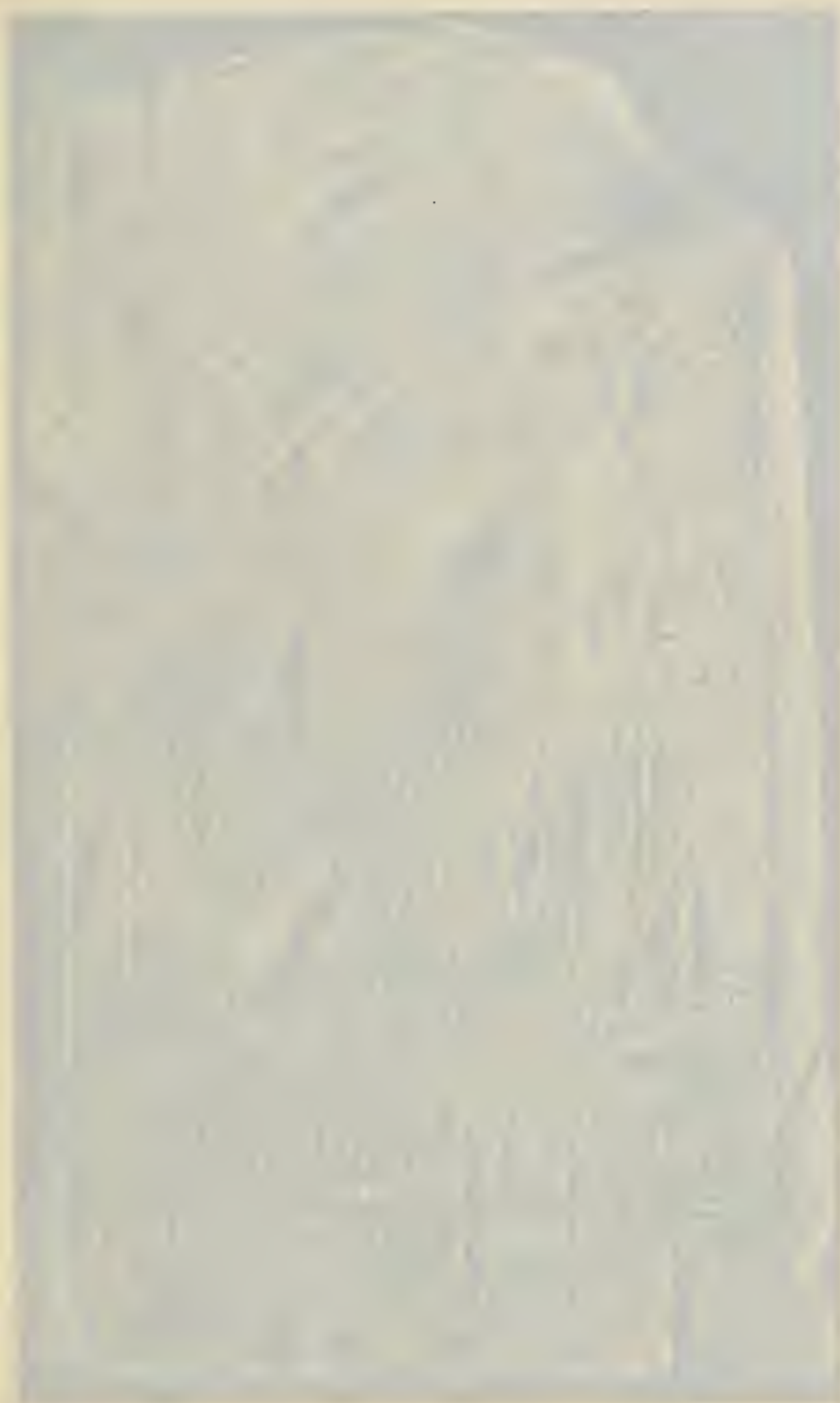
YANCHILAN: STELA 2.

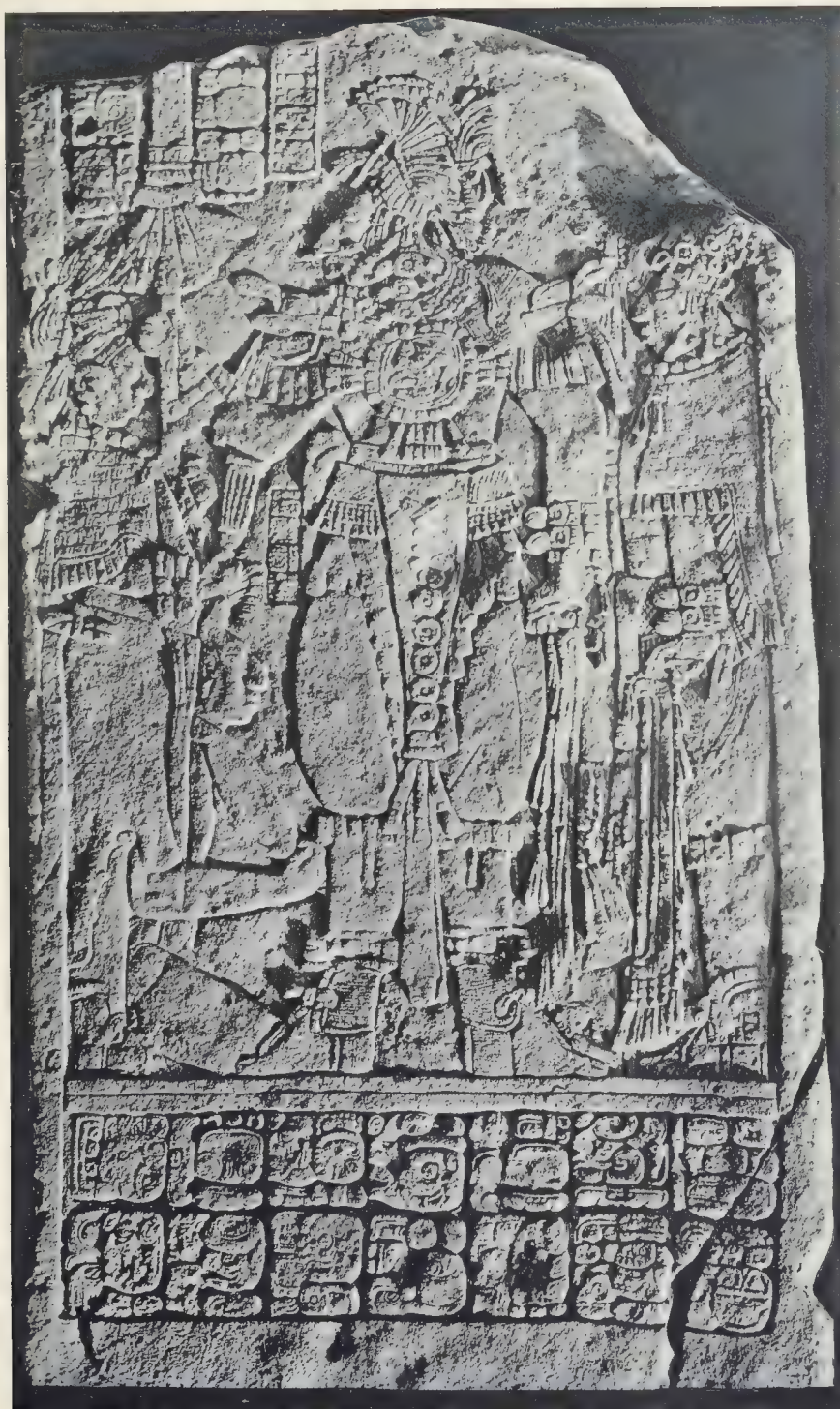


2. YANCHILAN: STELA 13.



3. YANCHILAN: STELA 9.





YAXCHILAN: STELA 10.





1. YAXCHILAN: STELA II. DEITY SIDE.



2. YAXCHILAN: STELA II. HUMAN SIDE.





YAXCHILAN: STELA 11. LOWER PORTION.





2. YANCHUAN STELA 12. HUMAN SIDE.



YANCHUAN STELA 12. DIVY SIDE.





1. YĀXCHILAN: STELA 18.



2. YĀXCHILAN: STELA 19.





YĀXCHILAN: STELA 20.





1. YAXCHILAN: STELA 15.



2. YAXCHILAN: ALTAR ON TERRACE OF STRUCTURE 44.





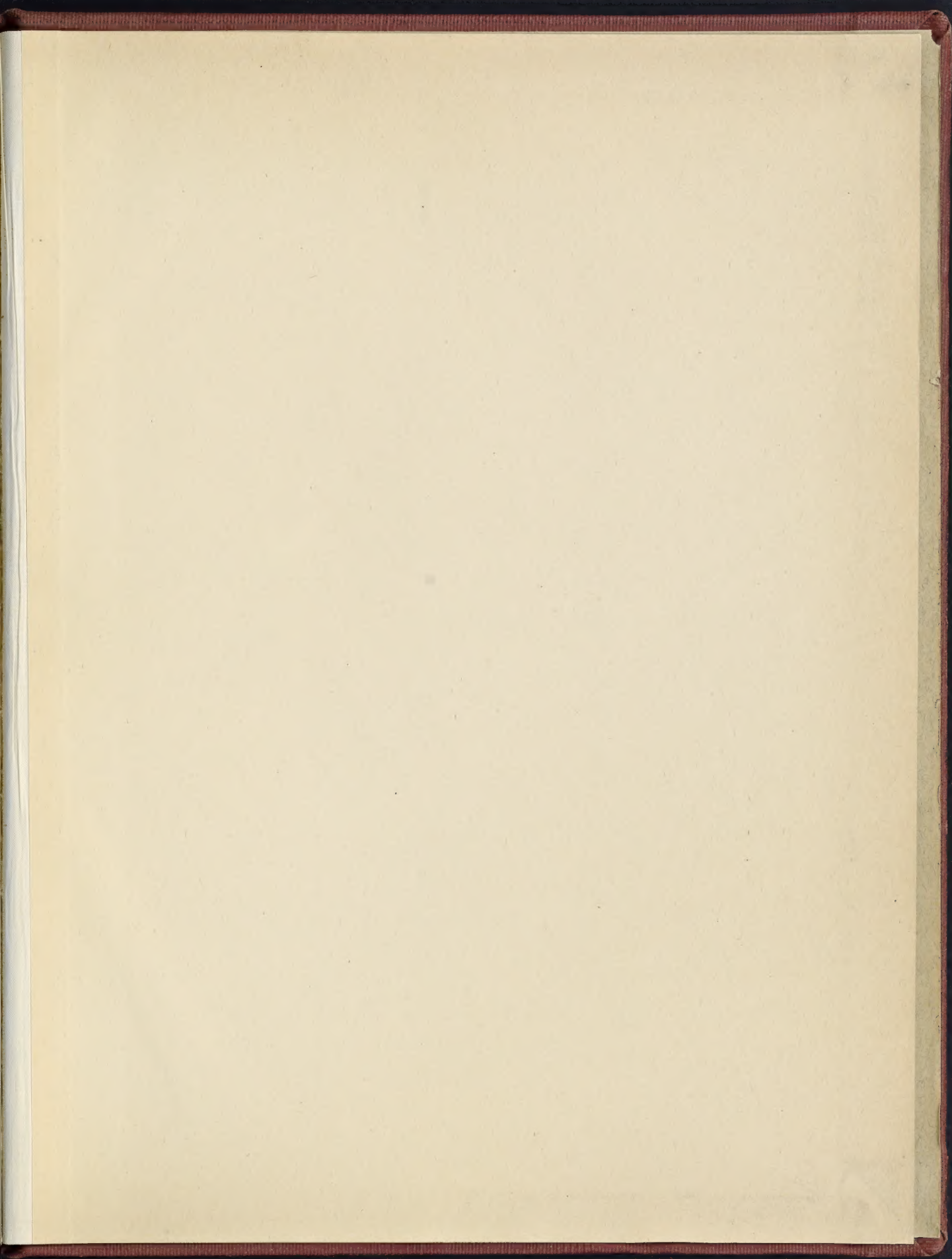
1. YÄXCHILAN: ONE OF THE ALTARS IN FRONT OF STAIRWAY, STRUCTURE 36



2. YÄXCHILAN: ONE OF THE ALTARS ON TERRACE OF STRUCTURE 19, ALSO TERRA-COTTA INCENSE VESSELS
STUCCO ORNAMENTS AND OTHER OBJECTS FROM THE RUINS







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